

# picture history will be made by free and easy here's why it's full of stars who do things...play parts here's how

● IN THE handling of the new Buster Keaton picture, *Free and Easy*, follow the instructions listed here. Give the balance of the cast equal prominence with the star. Keaton has one of the greatest assemblies of stars ever created.

in this one picture. The stars act...not as in other "star casts" that have gone before...not just a "strut in front of the camera," these stars actually play parts...that is one reason that we must take full advantage of the names.

Here is the billing that you are to follow:

FREE and EASY with the greatest cast ever brought together in any picture—BUSTER KEATON, WILLIAM HAINES, ANITA PAGE, LIONEL BARRYMORE, ROBERT MONTGOMERY, TRIXIE FRIGANZA, KARL DANE, DOROTHY SEBASTIAN, GWEN LEE, JOHN MILJAN, FRED NIBLO, CECIL DE MILLE, and 100 other Metro-Goldwyn-May Merymakers. Directed by EDWARD SEDGWICK.

If you use the M-G-M Chicago 2" sheet in print a spot and get this cast on it. Give all of the names a break in your lobby display...and in all other advertising that you do.

It has been found that the above billing...used in various cities where the picture has played...will build up the weekly gross into the big hit class.

Follow thru!



## personal talks

by harold b. franklin

● FORESIGHT...is the difference between...a man and an animal.

Experience has taught you...that a slump is coming...Experience has taught you...that when the public begins to relax with the growing heat...then you must work doubly hard—to keep your theater out of the red.

It is coming. It is inevitable...To do something about it...is foresight.

Never let an impending event frighten you.

All living things...are so constructed...that they flinch from danger. A nasty situation...makes the average man...wish to fly for cover. The poor business man...retrenches at every scare. The good business man...studies the oncoming crisis—just as the torador...studies the rushing bull...and—if there is a chance—turns the crisis into a victory.

Never let an inescapable problem confuse you.

A showman must have...a great deal of emotion—a great deal of the thing...which responds...to a show—or to an act—about as would his emotional patrons.

The great trouble...concluded on two

N O W

published by  
FOX WEST COAST THEATRES  
los angeles, california

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BOB HARVEY, san francisco  
EDDIE FITZGERALD, seattle



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NO 15  
APR 16  
1930

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< 25c >  
ten dollars  
the year

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7.94





● WITH THE advent of talking pictures came the real Marie Dressler. Her delightful artistry has won the acclaim of all critics and elevated her to new heights of popularity among the fans. Again in "Chasing Rainbows," she completely dominates the work of all other players. Critics, in previous pictures, have compared her mastery with that of the super-grotes of the stage and screen, but in "Chasing Rainbows" her great versatility finds further expression. She's a hot bet right now. One character who will sell any picture. Don't miss any opportunity to take advantage of her popularity. Order by Hat Number 108.

## the TREND of the times

● WHEN we read some of the advance information on Grantland Rice's Sportlights, where they tell us they are going to show the world how homeless canines are trained to perform some of the most difficult of feats, we wonder why some one has never built a subject for the screen divulging the secret of how blondes can go so many days without food—Doggone, can those dames eat?

● NO MATTER what position you hold in the FOX organization there is something wrong with you if you fail to become imbued with the spirit of co-operation that permeates the organization.

Witness the case of Charles Morrison, colored porter of the FOX WALDO THEATRE, Kansas City.

L. B. Sponsler, manager, was in a sweat over Mickey Mouse material that was delayed in transit. Everybody around the house had heard his prayerful queries about "an express package."

Sponsler was down town. On

his return he found the package with C. D. charges of \$24. They were paid. But by whom?

Inquiries developed the fact that when the shipment came Morrison was alone and accepted it, paying the driver in cash.

"You see sub," said Morrison, "ah hears you talking about some food package, and I knows you want it so ah just digs down in the old sock."

● CAN YOU imagine a verse sprouting in Seattle. Such oddities are rare from that section. In view of the fact it was accompanied by ten bucks, we, of course, can afford to publish it. It comes from Hal Elias of M.G.M., and here it is.

I've scanned your musings  
Concerning Showmen plus and  
P's and S's

And Inspiration beckoned—  
I heard her call

Stunts? Yea—I've copped 'em all!  
Thanks  
Hartman, Batz and other West Coast  
beats!

Another bow to NOW  
Ah, Fairer One  
I'll woo you yet  
Another year . . .

And cheap at that—  
For ten!

On second reading of the letter we find the ten simoleons for a subscription as indicated by the caption on his verse which reads "The World's First Free (?) Verse Subscription, or 10 Bucks for the Privilege. Thank You."

## personal talks

● concluded from one

with emotional people . . . is that they become entangled . . . in their own emotions. Therefore a showman . . . is a natural victim of confusion—especially so . . . when inescapable problems are . . . hurtling toward him.

But—to realize his own limitations . . . and weaknesses . . . is half the battle. To anticipate his dilemma . . . and be prepared to struggle with his problems . . . is foresight.

If he is . . . a real showman . . . he will somehow manage . . . to conquer his problems . . . without losing a whit of . . . his emotional richness.

You are no dumb animal . . . resigned to what comes. You are a man . . . you are a showman—with foresight. Use your brain . . . your wit . . . your ingenuity.

Study your problems closely—and with confidence in your ability to understand—Draw on your fund of experience . . . to help you to understand.

Remember . . . that there is some solution to every problem—something happens. Make it happen your way.

But—Remember . . . that no one man . . . was ever so profound . . . that another man . . . could not contribute to his knowledge. If you have reached the bottom of your bag of tricks . . . if you have tried every stunt you know . . . to drag the melting public . . . in off the sizzling streets . . . into your cool theater—let another man's ingenuity aid you.

Do not be afraid . . . to use the other man's . . . ideas—when they harmonize . . . with the needs of your community. You know your patrons. You know what they need.

Does your foresight tell you . . . that a stunt you've read in NOW—will work in your house? Then use it!

Drill . . . Hammer . . . Pound away. Have foresight enough . . . to see that consistent effort . . . will put—your—theater—permanently . . . in the public mind.

Barbara Franklin

## SPRING RELEASES TO SET NEW RECORDS

studio offerings are laden with golden possibilities with outstanding features including classics, comedies booked

● COMMENCING with Easter Week a dozen pictures are scheduled for release that show every indication of possessing record-breaking box-office qualities. Seldom is this number of pictures available at one time.

Commenting on these productions Harold B. Franklin said: "I have looked over the bookings and pictures that are available beginning Easter Week, and everything indicates this part of the year ought to be the beginning of a record-breaking era, if we can judge by the splendid product available."

Among the foremost of these productions is M-G-M's *Rogue Song* which introduces Lawrence Tibbett to the picture-going public. For more than nine weeks this picture has been enjoying tremendous business at GRAUMAN'S CHINESE in Hollywood.

From the Fox Studios a successor to *Sunshine Up* will be given in the latest Janet Gaynor and Charles Farrell vehicle, *High Society Blues*. These popular players have another production which will find a strong appeal to audiences.

It is prophesied by many that the M-G-M picture *Divorcee*, starring Norma Shearer, will duplicate *Anna Christie* at the box-office. This picture is based on the successful novel *Ex-Wife*. It is a gorgeous production and a story every one will understand and appreciate.

During this period a western that will create history at the box-office is *The Arizona Kid* with Warner Baxter. It is a follow-up of the exploits of the Cisco Kid made famous in *Old Arizona*.

Those points which have not played *Montana Moon* with Joan Crawford have a real box-office attraction headed their way.

It is claimed by many who have seen *Universal's All Quiet On The Western Front* that this is the finest war picture ever made. It will have its premiere at the GARTHEAT CIRCLE, Hollywood, with an admission price of \$1.50 during the run. This picture, as everyone knows, is based on the famous book bearing the same name. More than a million copies of the book have been sold.

Another unusual picture emanating from the Universal studios is *King of Jazz* with Paul Whiteman. The screen has never seen a more spectacular or beautiful production. Effects have been injected in this picture that have never before been accomplished.

From the comedy standpoint R-K-O's *The Coconuts* with Bert Wheeler and Robt. Woolsey should find a heavy response from every box-office.

A release from the Paramount

studios which will have a mighty strong appeal to the women will be *Sabab & Son*, starring Ruth Chatterton. It has the sort of punches that will reach the heart of every woman who sees it.

A box-office flurry will be created by *Light of Western Stars* wherever it is played, as do all this type of outdoor western talkies.

As a sequel to *Wings*, Buddy Rogers will be offered in *Young Eagles*. It has some mighty fine material in it from spectacular as well as entertainment standpoint.

A strong boxoffice title is offered in *Ladies Love Brutes*. It stars George Bancroft, whose name always spells box-office.

With the boxer spirit and effort put back of these productions, one of the most successful periods ever enjoyed by the F. W. C. theatres should be established.

## trade paper views song o' ny heart as an EPOCHAL FEATURE

● INDICATIONS are that *Song O' My Heart*, John McCormack's first picture which has been made in both standard width and Grandeur by FOX, will be one of the outstanding productions of the year. So you might know what the industry is thinking of it and that you might be prepared when you will show this picture, we are quoting for you the tribute given it by *Variety*. This might ordinarily be called their review, but you will realize it is more of a tribute than a review after you have finished reading Silverman's views:

"This is not merely a matter of John McCormack singing 11 songs, but a film that's going to rasp. Fox has made it with the manner in which it is molded what might easily have become so much sentimental sop into a charming background for the Irish tenor. It is spiced by more interwoven legitimate comedy than any talker to date. Boiling it all down leaves two basic factors, McCormack's voice and J. K. Kerrigan's script."

"McCormack's first screen effort is going to be a delight for two of the three present generations. And so far as the British possessions it can't miss. Sitting through 'Song O' My Heart' is no hardship."

"Original story as outlined by J. J. McCarthy, who also picked the title, but no other sin in the heart. There was never any thought of trying to make a romantic screen figure of McCormack, nor would the show's dignity permit that he be made to look ridiculous in his own eyes by any twist in the scenario. Between trying to turn into a sentimental, yet not too sentimental, story and preserving the McCormack whishes it amounted to something more than the ordinary problem. Considering or ignoring these



factors, as you choose, 'Song O' My Heart' is a remarkable piece of work. The common sense apparent in this one as it unties should do something to throttle that superior skeptical faction which only relies to on specks of the screen sarcastically if at all. And that's the smallest of the worries for the studio, in that it expects not less than a \$2,000,000 gross rental from this effort. But it will top that figure, and it is certain that McCormack will make another feature for Fox.

To take care of McCormack in story form the script trifles neither with his age nor figure in drawing him as a prominent singer in his native land colored by inference, with an unsuccessful love affair, the subject of which, Mary, has wed elsewhere by command. Her death leaves him to look after her two children. The building up to the 'I Hear You Calling Me' climax comes when Mary dies and a cable so informs McCormack's accompanist as the tenor is in the midst of an American concert. Story's only continuity gap appears to be no designation of the singer's occupation anywhere in the last three reels when it is hinted that he will sing in public "again." Up to that time the audience must accept him as a

man of apparently moderate means, devoted to his voice.

"Meanwhile, there are the two village cronies—Kerigan and Farrell Macdonald. Almost as good as Kerigan's comedy is Macdonald's 'straight.' Between them it's superb, a matter of two legitimate actors giving strictly legitimate performances. Not simply a matter of being just two downs mugging for hoke laughs. The picture has none of that. Everything they do and say fits, and Kerigan's work is a study for performers either on the stage or screen. It'll probably never see footlights again if the studio has its way and a report is that Fox has a long string of options to his contract.

Kerigan is a former legit actor of note who also was director of the Abbey Players, Dublin, for a number of years. His personal effort here is bound to rank among the greatest in talking pictures to date. Actually a superlative contribution.

"Song O' My Heart' is a credit to everyone concerned in its making. The recording on McCormack is excellent, as is the judgment evidenced in the handling of the component parts. Its unspontaneous, simplicity, and warmth are what they'll like."

because of the name you have placed on it, but because of the kind of men you are."

The committee is now devising plans for a unified and concentrated effort that each manager in the Los Angeles Division will follow out. Several meetings have been held by the committee and sub-committees are being appointed to carry out the various phases of the big campaign.

All managers of L. A. are enthusiastically co-operating.

## tucson opens a new theatre

● FOX WEST COAST THEATRES forged another link in their growing chain with the opening of a new FOX THEATRE in Tucson, Arizona, April 11th.

Harold B. Franklin attended the opening personally, leaving on the Southern Pacific for Tucson and the new FOX THEATRE Thursday, April 10th. Executives of FOX WEST COAST THEATRES who accompanied H. B. Franklin were Harry Arthur, J. J. Franklin, and Bruce Fowler.

Charles Farrell, now starring in *High Society Blues*, led a merry company of Hollywood performers, including inimitable Polly Moran, lovely Gwen Lee, charming Lois Moran, and the suave Don Alvarado, all to share in the christening of Tucson's new FOX WEST COAST THEATRE.

City fathers and business men of Tucson arranged a mammoth celebration welcoming the officials and visiting picture stars.

## PRESENTS CHARTS FOR FADER CUES

following sample of scheme which home office is offering for correct sound picture breaks to improve timing

● TALKING fader cues properly arranged which have much to do with the effective showing of pictures have always been a tough nut for managers. J. J. Franklin has been giving this subject much study and has arranged the following cues on *Street of Chance*. Division managers are advised that Mr. Franklin's office can supply these sheets on request.

- Reel 1. Open—Music on ..... 9
  - Titles ..... 9
  - Down 1—Scene of Powell and man standing on sidewalk talking ..... 8
  - Down 1—On Scene ..... 7
  - Blonde woman enters William Powell's office ..... 7
  - When She Talks to Powell After He Reads Summons ..... 7
- Reel 2. Up 1—On Scene of men in crap game in room 8 ..... 7
- Reel 3. Open—Scene of man standing by windows counting money ..... 8
- Reel 4. Down 1—On close-up of court summons ..... 7
  - Scene of Powell and woman sitting on a settee ..... 7
  - Up 1—Scene again of boy calling papers ..... 7
  - After Fadeout of woman in apartment ..... 8
- Reel 5. Open—Scene of Powell

and girl in hotel room 8  
Down 1—Immediately after scene of man talking to newsboy ..... 7  
On scene of poker game ..... 7

- Reel 7. Open—In middle of scene of poker game ..... 7
  - Powell is playing ..... 7
  - Up 1—On Sound of Train Whistle ..... 8
  - Scene of train ..... 8
- Reel 9. Down 1—Scene of a newsboy wearing white sweater entering Apartment lobby ..... 7
  - He talks to woman ..... 7
  - Up 2—for music on end titles ..... 9

Sound quality is such an important factor in pictures that anything that will assist in eliminating guess work in the mechanical operation of sound control should find a welcome among all theatres. Fader cues have proved a big help.

## inclusion of new pantages is an additional HOLLYW'D ACE SPOT

● THE theatrical circles of Hollywood and Los Angeles are still buzzing with the news of the New Pantages Theatre becoming a Fox West Coast House.

This is considered a scoop of the first magnitude on the part of F.W.C. Much conjecture had been afloat during the construction of this theatre as to just which circuit the Pantages boys would decide upon.

It is to the credit of John J. Franklin, Los Angeles Division manager, that this deal was initiated and ultimately consummated.

The Pantages, possibly the finest house in the entire country and situated as it is in the center of things theatrical in Hollywood, where the world gathers in their visiting and sightseeing journeys in Southern California, will be the mecca of many millions. Mr. Franklin has strengthened the Hollywood holdings of F. W. C. by this addition, giving the Los Angeles Division four major houses in that city: Carthay Circle, Grauman's Chinese, Grauman's Egyptian and now the New Pantages.

## DEDICATE MONTH TO H. B. FRANKLIN

los angeles managers set aside month during which they will pay tribute to f. w. c. chief's inspiring leadership

● IN THE Los Angeles Division, the month of May has been set aside as Harold B. Franklin Month. This was decided upon a recent meeting of the managers of the division. To acquaint Mr. Franklin of this decision the following wire was addressed to him:

"At a meeting of the Los Angeles Theatre Managers to-day it was unanimously decided to set aside the Month of May as Harold B. Franklin Month and as a Tribute to Your Inspiration and Loyalty to us to Concentrate Every effort to making the month of May one of the Biggest months in the History of our Circuit. We also offer you Combined Congratulations and Best Wishes for a Very Happy Birthday." Signed H. B. Wright, Ray Deusern, Fred Cruise, Marvin Park and Milton Arthur, Committee.

In answer to this tribute Mr. Franklin conveyed the following appreciation to these men: "I was more than happy to receive the information that as a body you have decided to set aside the month of May as Harold B. Franklin Month.

"This is a tribute which I appreciate deeply as I also do the reasons expressed in your wire for the designation you have made.

"We have gone a long way

## widens scope of activities

● WIDENING the scope of his activities, H. E. Jameyson will henceforth supervise the publicity and advertising of the Kansas City Division. The splendid record he has established in the Midwest Division was sufficient recommendation that he add Kansas City to his present field.

Jameyson's experience covers every angle of theatre management and development.

● JOHN McCORMACK, whose golden voice has enthralled millions, brings his glorious talent to the talking screen in "Song O' My Heart." No other figure of the operatic or concert stage has such a popular following as this foremost son of old Erin. His initial screen effort already is acclaimed a masterpiece. For news stories alone, long before you have the picture scheduled, you will find use for this mat. McCormack will find a warm welcome in every section of the country. Unlike other artists who have come from the stage and concert platform, he has already acquired a tremendous public following. Through the medium of phonograph records his voice has been heard in practically every home in America. Artificial stimulation in his case is entirely unnecessary. The public has already been sold on McCormack. Order by Mat Number 109.





# SHOWMANSHIP... PLUS

## EDUCATION BOARD APPROVES TIE-UP

that is ideal plan for insuring support of p.-t. a. on special children's mat. and assuring success of kid shows

● AN IDEA that is the perfect consumption of the FOX WEST COAST THEATRES institutional policy of reaching right to the very fountain-head of the most desired supporters has been evolved by Speed Borst, manager of the FOX BELMONT THEATRE, Los Angeles.

Co-operating with the neighboring Parent-Teachers Associations, he presents four special children's matinees each month. The P.-T. A. advertises them in all its bulletins as well as in every school room, in addition to supplying both metropolitan and regional newspapers with publicity stories. The theatre and the Association split fifty-fifty on receipts. The Association applying its share to the "Nutrition Fund," which is devoted to providing proper food for needy and sickly children.

The Los Angeles Board of Education has officially gone on record as endorsing the scheme, and is recommending it to all Parent-Teachers Associations in the city. Such recognition was obtained by the P.-T. A. tying up with the BELMONT THEATRE.

The first matinee was held Friday afternoon, April 4th, and more than 1,600 hundred school pupils were in attendance.

As a means of building theatre prestige this idea is almost unbeatable. It accomplishes the two objectives for which all true showmen should strive—increasing box-office receipts and enhancing the theatre's reputation as a community asset.

Not alone are the children impressed with the theatre's policy, but it cannot help but have a stimulating effect on adult patronage.

No manager any where on the circuit can afford to pass up copying this plan. Whether there is a Parent-Teachers Association or not, there surely is

some similar welfare organization that can be contacted and the same endorsement should be obtained from school authorities.

The following letter from Lucille E. Missman, Secretary of the Virgil Junior P.-T. A., is indicative of the spirit in which the Association holds Borst's action:

"We are all most happy over the satisfactory results of the picture show given for the children last Friday and feel that it is greatly due to your friendly efforts and cooperation that success was attained. Your spontaneous and helpful suggestions for procedure and cheerful interest is a source of much inspiration to us. Our president, Mrs. Gillispie, and our executive board wish you to know that we are indeed most grateful to you for what you are doing and anticipate with interest our further association."

## FIDDLER CONTEST BIG STIMULATOR

bringing many new patrons to theatre aids also to break down barrier that kept rural population from coming

● MENTION has previously been made of the old-time fiddlers' contest which Chet Miller, managing THE FOX THEATRE, North Platte, Nebraska, was arranging. That town has been a tough nut to crack. Its patronage is drawn practically 100 per cent from farmers, but the manner in which Miller is increasing business as well as prestige is nothing but good showmanship. Here's his graphic description of the contest:

"I had thirty-two fiddlers, and they were some fiddlers. We did a fine business on it. We didn't have a lot of town trade, but, boy, we sure pulled the farmers and people from the small towns around. It was the best stunt yet to build good will with the farmers. We had many people who had never heard a talking picture before.

They came in overalls, boots and what-nots. Whiskers and all.

"I think it was a very good thing, as we are going to get a lot of these farmers back—Some didn't know where to buy the tickets, or how to get in the theatre after they bought them. I overheard one farmer make the remark: 'I don't know whether I want to go in there or not, as I am afraid it's too swell for me, and I wouldn't know what to do after I got in.' We made him feel easy right away on that point.

"We were not getting the farmers' trade as we should, for the simple reason that they thought we were too swell, and that if they came in they would be embarrassed. So they stayed away. And we need the farmers' trade down here.

"They got an awful kick out of the show. It was the talk of the countryside. The papers gave me fine support on it. And we had the opposition pretty much worried. He passed the word around that it was a big stunt. But I noticed he checked us both nights, and admitted afterwards that it was a good stunt. The only



thing he was sorry for was because he didn't think of it first."

There's more than the mere reporting of a good stunt, ably managed, in Miller's story. He sets a mark for managers operating under similar conditions to shoot at in emulating his idea.

The fiddlers' contest in itself is nothing new. It's been done many times before in just as many different ways. Right at the start of his story, Miller admits it didn't pull in many of the local regulars. He's probably got them coming anyway. The tactics in which the opposition manager indulged shows which way the wind is blowing in North Platte.

Showmanship in the last analysis means developing business. That's just what Miller is doing. Furthermore he is directing his efforts to the places and people that need most attention.

## USES SKY HERALDS IN APT MANNER

as airplane scatters advertising from half way to heaven feature boosted in most realistic manner to public

● ONE OF the first principles of showmanship is that no matter how attractive the offering, the first task is to make your patrons stop and lend an ear. Otherwise you haven't a

## assistant is instrumental in success of BIRTHDAY FESTIVAL

● ANOTHER brilliant birthday party was staged at the FOX UPTOWN THEATRE, Los Angeles, by manager Art Wenzel with the able co-operation of his assistant manager, Ray Perkins. The occasion was the birthday anniversary of Mme. Jean Gerne, noted civic welfare worker.

Seven hundred and fifty Camp-Fire Girls, six Superior Court Judges and a group of leading club women attended the matinee, helping to make the presentation of a gigantic birthday cake a notable affair. A delightful program was arranged featuring William Boyd in *His First Command* and the famous Meglin Kiddies in a series of song and dance specialties.

Wenzel gives assistant manager Perkins credit for securing the noted guests and girls.

chance. THE FOX PALACE THEATRE in Johnston City, Illinois, is right in the midst of territory where competition is most keen. Practically every show that its manager, John Meinardi, gets, requires a novel campaign to fully realize on all its possibilities.

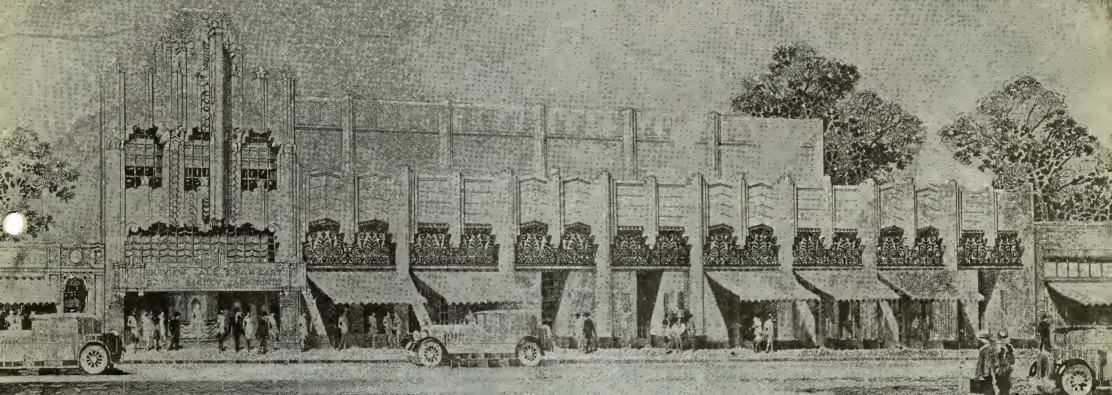
On *Half Way to Heaven* he conceived a unique scheme. Instead of distributing his heralds in the ordinary manner, he had them scattered from an airplane. The wording of the throw-away made it novel, "This advertisement is coming to you from *Half Way to Heaven*—the picture showing at the FOX PALACE." It tickled. Not breaking any records, but arousing enough interest to give the house one of its best weeks in months.

Evidently he is not showing Mickey Mouse Cartoons, nevertheless, Meinardi is organizing a Junior Saturday Matinee Club. Membership cards and buttons are issued and the youngsters of Johnston City are enthusiastic about the club. The club purposes and activities are quite similar to the many Mickey Mouse organizations elsewhere in the circuit.



● IN A TIE-UP with Max Factor and the UPTOWN THEATRE, Los Angeles, Art Wenzel secured this drug store window to announce Factor's appearance on the stage in his talk on "Secrets of Beauty." This was given especially for the women and proved a drawing power at the box-office.





MR. A. WARDMAN  
OWNER.

PROPOSED NEW FOX THEATRE  
100 BLOCK S. GREENLEAF AVENUE.

DAVID S. BUSHNELL-EN  
WHITTIER, CALIF.

f.w.c.  
news  
pix



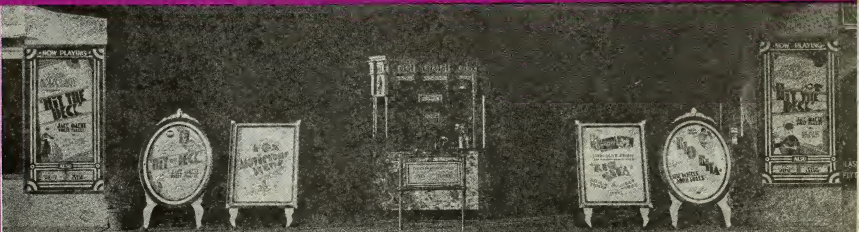
● AT THE TOP is architect's conception of the new Fox Theatre to be erected in Whittier at a cost of \$150,000. The seating capacity will be in excess of a thousand. The building will contain eight stories. It is possible before construction is started revisions may be made to include eight stories of apartments.

● IT REQUIRED ten Pickwick Buses, eight Oaklands and ten Buicks to transport the party of 750 Campfire Girls, Superior Court Judges and prominent club women shown above to the Mickey Mouse Club Matinee conducted by Arthur Wenzel, manager FOX UPTOWN THEATRE, Los Angeles.

● IT IS estimated the arrival of the Fox-Fanchon and Marco Air House Party in the giant Fokker F-32 at Los Angeles attracted more than ten thousand people to the Air Port. Among the passengers were four F. & M. Sun-kist Beauties.



● AT RIGHT is a photo of the front of FOX CALIFORNIA THEATRE, San Bernardino, showing modernistic design of lobby cards. Both frames and cards carry only black and white in their coloring scheme. Their simplicity in design and lay-out brings the lettering out very effectively.





## TALKING TRAILER IS ABLY ANALYZED

by manager who intimates they should excite interest but not reveal story as well as be properly programmed

● DON'T READ this unless you are vitally interested in one of your ace advertising bets. Studio publicity departments will find in it food for much thought.

A. C. Raleigh, City Manager, FOX WEST COAST THEATRES, Olympia, Washington, critically analyzes the trailer situation, and offers very constructive suggestions for its improvement. It's showmanship. The kind of showmanship that studies every item of possible advantage and then develops the cardinal essentials to the highest degree. Raleigh writes:

"The question of trailers is one that needs some sort of supervision or attention. I frequently have patrons tell me they like the trailer better than the picture. In my present picture, the press book and all advertising landed Jimmy Durante as the new screen comic. In the trailer he sings practically all of the same two songs which he does in the picture. People had already seen what I was hollering my head off for them to come and see. I believe that trailers should be

made to excite interest without showing your whole hand. I believe that Warner Brothers have evolved the best trailers. As you know, their trailers give a little sort of story and introduce the cast and use various methods of stimulating interest in the picture without spilling the beans.

The best trailers leave plenty to the imagination. A few scenes might be shown, but not all the punch scenes. They could be described by some members of the cast in a way that would sell without showing them.

Study of patrons' remarks has been the basis for Raleigh's conclusions. But treating the make-up of the trailer does not finish his argument. The proper placement of trailer advertising receives much attention. He places the trailer on the following attraction immediately ahead of the current feature. Special subjects such as scrip and policy talks come earlier in the program.

The final argument against the high cost argues that the theatre is entitled to a special trailer, made as a trailer in its entirety, not merely scenes from the picture, cut and put together. Trailers have one purpose, that of exciting interest in the coming attraction.

● A CITY wide celebration marked Hermie King's reaching his 75th consecutive week as master of ceremonies at the FOX OAKLAND THEATRE. This full page layout appearing in "The Tribune" and put over by Phil Phillips is a testimonial of Hermie's popularity among Oakland merchants.

They should not be a synopsis in tabloid form.

Raleigh's diagnosis will be of interest to many managers who find trailer advertising one of their most important selling forces. The remedy, however, seems to lie with the studio.

## gas company is tied-up twice

● TWO PORTLAND, Oregon, theatres tied up simultaneously with the Portland Gas and Coke Company for good publicity. . . Allan Cushman, manager of the FOX HOLLYWOOD THEATRE has arranged for the Gas Company to work with him in putting on a cooking school. The company is furnishing stoves, refrigerators and a cooking specialist and will carry the news in all their advertising, both in the press and by means of cards to gas consumers.

Food also was the basis for J. J. Parker's tie-up. FOX U. A. THEATRE when playing *Be Yourself* in which Fannie Brice uses a gas stove.

## EXPLOIT GOLDEN CALF THIS WAY

contest that may become country wide suggested by manager seeing great newspaper and merchant contacts

● FOX THEATRE managers are not going to fall down in exploiting and advertising *Her Golden Calf*. Last week Now carried a story that someone in the studio publicity department slipped a cog in not arranging a national tie-up with Blue Moon Hosiery.

Now comes O. Fred Glass, manager of the FOX TEMPLE THEATRE, McCook, Nebraska, opening his letter thusly: "Just saw *Her Golden Calf* last night at midnight preview and believe we have the greatest picture for tie-ups and exploitation that we have had in years."

Glass' first suggestion embraces individual houses, whole divisions and finally the entire circuit. It's the essence of con-

structive showmanship. "The Perfect Leg" is the type of contest that Glass advances. In conjunction with the showing of the picture in outlying towns, such a contest would be undertaken with the four winning young ladies competing with similar winners from every house at a grand finale to be held in the ace house of the city in which divisional headquarters is located. He points out the tremendous publicity that could be obtained from newspapers all over the divisional circuits on such a contest. Suggesting among many others, tie-ups not only with Blue Moon, but other hosiery manufacturers and dealers, shoes, dancing schools, fashion shops, sporting goods stores, physical culture establishments and last but not least chiropractors and other practitioners who are anxious for publicity.

Furthering the divisional contests, the winners of which could be sent to Hollywood to compete for picture careers with FOX and other studios and in addition would furnish splendid material for FANCHON and MARCO SUNGIST BEAUTIES. Glass is chock full of confidence as to possibilities of the idea, stating that it would prove to be one of the greatest ballyhoo gags that we have had in years.

This is the kind of showmanship which every executive in the FOX WEST COAST organization wants to see coming in from every manager. Because of it, the Showmanship Council was created. It benefits everybody. Glass didn't wait until he had the picture scheduled for his own house. Neither was it possible to have had a copy of Now to see what was wanted on *Her Golden Calf*. Nor did he hesitate to send his idea in immediately on seeing the preview.

## patrons try hundreds but only one lone KEY WILL OPEN BOX

● NOT SEVEN, but 2500 keys were used by Harry Hunsaker, managing the FOX VISALIA THEATRE in an exploitation tie up with six Visalia merchants on *Seven Keys to Baldpate*.

Giving away the keys to patrons at the box office there was a right key for each separate box displayed in the windows of the cooperating merchants. A card alongside the box informed key holders they could

## two ways of establishing contacts which INCREASE BUSINESS

● INCREASING Monday business 40 per cent at the small cost of but \$2.70, in addition to putting the name of his theatre and its feature, *Sarah and Son*, in every school room and every home in Muscatine, Iowa, is the accomplishment of J. W. Creamer, manager of the PALACE THEATRE.

Basing a contest on the story of the feature, Creamer offered a framed picture of "Mother," by Whistler, as a prize for the best twenty-five word essay on the children's idea of Mother. Instead of awarding the prize to an individual, it went to the room of the school in which the child is a pupil. Each teacher selected the best essay submitted by her pupils, the ultimate winner of the contest being selected from these by a committee composed of a newspaper editor, a business man and Creamer.

Not only is Creamer clicking with special contests, but by means of personal contact and good business management he is developing the PALACE into one of the outstanding theatres of his division. During the run of *Song of the West* he extended an invitation to all people over sixty-five years of age to attend the feature as his guests.



try their keys anytime during business hours. Worthwhile prizes in the locked boxes stimulated the searchers to visit each shop. Of the six boxes displayed only one remained unopened. The merchants reported that practically every one who had a dummy key visited their shops.

An additional box was placed in the lobby of the theatre for which the key was held until the very last. Consequently everyone who did have a key came back to try that lock after visiting all the stores. The prize in the lobby box was a \$5.00 scrip book.

One of the merchants participating in the stunt printed the back of the key tags with his ad reducing the cost to the theatre to that of only providing the keys.

The gag was good advance exploitation for *Seven Keys to Baldpate* as it gave Hunsacker six big window displays for a week preceding the opening date. The word of mouth advertising passed around by the searchers was invaluable in stimulating attendance during the feature. Nothing new to the key hunt idea, but as worked here it was effective.

ences will be asked to select the four or five best talking pictures they would like to see again. Six sheet boards will be placed in the lobbies of all theatres suggesting the titles of all big pictures available, with as many features being listed as possible. Ballot boxes placed in the lobby and cards handed to patrons will allow them to vote for their favorites. Those pictures getting the largest number of votes will be the ones shown.

Ricketson states that he is only picking up an old idea that has been used in that territory previously with good results being obtained. Experience showing that in towns where "Request Week" has been put on before, even though the pictures have been run twice and three times, the last at very cheap prices, the stunt has brought patrons back to a deluxe house at the usual admission price.

Try it. It always succeeds.

## SIX REASONS FOR CHILDREN SHOWS

sends letters to parents and teachers stating good arguments for special matinees which feature right pixes

● ADDRESSING A letter to all the members of the Richmond, California, Parent-Teachers Associations. A. V. Brady, manager of the FOX CALIFORNIA THEATRE gives 6 big reasons why parents should send their children to the Saturday matinee.

1. Feature pictures, carefully selected for their suitability to the child's mind, are the only ones allowed on our screen.

2. Added attractions such as car-

toons and talking comedies that appeal to children, also group singing of popular songs are part of the matinee program.

3. Your child gets his entertainment during the day time, thus lessening his desire to see an evening performance and later wander about the streets unchaperoned.

4. Every child attending the matinee receives a regular size "Hot Air" candy bar, manufactured by the Candine Candy Company, to add to his enjoyment of the show.

5. The organization of Birthday Clubs, etc., help to keep an interest alive in the worthy activities of the theatre and community.

6. A Junior Matinee is primarily a kid's party where the conventions of the evening show are cast aside to give them one opportunity each week to have a while of a good time in their own way.

## COSTS NOTHING TO DOUBLE BUSINESS

schools support contest while teachers feel it increases student interest in regular musical instruction courses

● FIELD representatives of NOW are starting to get in effective work. Here's H. E. Jameyson's first story of a real event in his territory:

"Harmonica contests to double business, to help youngsters learn the elements of music, and finally to make the FOX WALDO THEATRE, Kansas City, a community center of family interest is the three-fold accomplishment of L. B. Sponsler, manager of the theatre.

Sponsler started his weekly Harmonica contests by enlisting the P.T.A., who called a special meeting to sponsor the idea and help put it across. The meeting was held in the neighborhood school. The principal of the school put her stamp of approval on it by declaring that interest aroused in Harmonica playing led to a better understanding of the principles of music and made instruction in piano and violin easier.

The merchants of the community came across with fine window displays and stores handling harmonicas did a rushing business.

The contest is held once weekly and four prizes are given, including Harmonicas furnished gratis by the Hohner Company. The four winners

of each contest are eligible to become members of the Harmonica band being organized by Sponsler.

In addition to doubling business, the contests have aroused much interest.

## to forestall summer drop

● LOOKING ahead to summer, with a view to forestalling the usual drop in business, Rick Ricketson, Northern Rocky Mountain Division Manager, is planning a "Request Week."

A month in advance, audi-

● RIGHT from school came the kiddies to attend the first junior matinee held at the FOX BELMONT THEATRE, Los Angeles, in cooperation with associated Parent-Teachers Associations. Sixteen hundred youngsters contributed a goodly sum to the treasury of the "Nutrition Fund."



## FULL PAGE TIE-UP HAS NOVEL IDEA

facade of theatre and figure of modish maiden make up entire front page of a special fashion week supplement

● SOME MEASURE of the excellent business that Herman Kersken is doing at the FOX THEATRE, San Francisco, can be attributed to his keeping his eyes and ears attuned to what most interests the public.

On Sunday, April 6, the San Francisco Chronicle had a twenty-four page section devoted to a spring revue of footwear and fashions. The entire front page depicts but two objects—a feminine figure garbed from chapeau to pumps in the ultra mode and a striking pen and ink etching of the ornate facade of the FOX THEATRE.

No woman in San Francisco could escape the terrific power of suggestion. Just that fashionable lady joining the throng

in front of the theatre. In the entire supplement, there's only one other reference to FOX. On one of the inner pages, surrounded by a mass of fashion notes, is a little squib stating that Walt Roesner, concert overtures leader, recognizes spring shoe fashion week by donning a pair of the latest style light shoes for men. The front page is the thing. If ever a picture was worth a thousand words, this one surely is. The beauty of the layout, the smashing drive of the tie-up, is more than stealing a page. It makes the page.

● WINDOW display and just a few of the juveniles who participated in the FOX WALDO Harmonica Contest. Competition is keen for from the four weekly winners will be selected members of a harmonica band that will represent the theatre.





**CRITERION**

WORLD  
Premiere  
SATURDAY  
APRIL 19  
DOORS OPEN 11 AM

IT COST A MILLION—  
AND WORTH EVERY DIME!

Here is splendor...here is the  
magnificence that is Holly-  
wood...here is lavish spectacle  
...the daring to be original...  
to stun with ideas...here...and  
only here...is a production  
that shames the best...

# KING of JAZZ

Fat...Funny...Melodious

PAUL  
WHITEMAN  
His world famous Band...  
and Stars...Stars...Stars  
JOHN BOLES

JEANNETTE LOFF  
LAURA LA PLANTIE  
MYRNA KENNEDY  
GLENN TRYON  
KATHRYN  
CRAWFORD  
GRACE HAYES  
WILLIAM KENT  
TWIN SISTERS G  
NELL O'DAY  
and  
500 OTHERS



A UNIVERSAL PICTURE

Staged...and how...By  
JOHN MURRAY ANDERSON

• EVERY cut on this page is avail-  
able in mat form. Order by num-  
ber from Los Angeles office. These  
are all two-column lay-outs. Black  
backgrounds predominate in all ads.

IT TOPS THEM ALL...  
IT SHAMES THE BEST!

...a million dollars  
spent on it...and  
worth every dime

KING  
of JAZZ  
WITH POLICING  
PAUL WHITEMAN  
his band...a garden of beauty...  
constellation of stars...and  
JOHN BOLES

World Premiere  
SAT. APRIL 19  
CRITERION  
DOORS OPEN 11:00 AM

Staged...and how...by  
JOHN MURRAY ANDERSON  
...A UNIVERSAL PICTURE...

Mat No. 102

NOTE title has been played above  
Whiteman's name. Reason for this is  
explained in text matter on this page.  
Bear this in mind when creating your ads.

# HERE'S HOW

• LET'S get this straight . . .  
I've seen a lot of pictures  
... I've never seen a more glori-  
ous spectacle than the Uni-  
versal production of Paul  
Whiteman in *The King of  
Jazz*.

That's just it . . . spectacle;  
we've got to add, in our adver-  
tising, the entertainment the  
picture has . . . which the title,  
the star and the cast does not  
indicate.

There is no dodging the fact  
that *The King of Jazz* is a re-  
vue . . . and right now—revues,  
in the theatre taste, are bitter.  
Do not . . . in any way . . . use  
the word "revue" in your copy.

As a word, "jazz" died years  
ago. "Syncopation" died with  
it. The only excuse for "jazz"  
being in the title . . . is White-  
man.—for with Whiteman, the  
word "jazz" was created.

Whiteman is an institution  
... no other orchestra leader ever  
compared with him . . . probably  
none ever will. Whiteman is in-  
ternational . . . he is small town  
and big city and yet . . . to me  
—the picture, the glory of the  
thing, the entertainment, the  
cast, the production . . . is big-  
ger than Whiteman.

## selling copy

• I THINK it has been our ex-  
perience . . . in selling pictures  
—that the person that comes to  
the screen from outside of the  
movies . . . is a dud on their first  
venture. This was true with a  
half dozen well-known stage  
stars . . . there is a chance that  
it may be true with Whiteman . . .  
that's why I say—smother  
Whiteman, the title of the pic-  
ture . . . with the entertainment  
that is in the picture itself.

Read the copy in the attached  
ads . . .

We've tried to keep away  
from bromides . . . adjectives . .  
superlatives—on the contrary . .  
we've tried to give them selling  
copy. We've tried to get it  
away from the usual run of  
sales argument—we've intro-  
duced, we think, a new angle in  
the way we've handled "cost a  
million and worth every dime"  
... "The most talked about pic-  
ture in history." Not the lines  
themselves . . . but the thought  
behind them.

## girl appeal

• GET GIRLS into your appeal  
with this attraction. The mere  
announcement, in towns where  
Whiteman has played, of "Paul  
Whiteman in *The King of Jazz*,"  
may infer that Whiteman, in  
person, is again appearing at  
the theatre with his orchestra.

John Boles should be an im-  
portant figure in your campaign  
... Boles made good in *Rio Rita*  
and he should repeat in this  
one. His two big numbers are  
*Dawn of the Day* and *Monte-  
rely*. Boles is a Victor recording  
artist.

• COLUMBIA PHONOGRAPH  
COMPANY will play ball  
with you in the exploiting of  
Whiteman—they have all the  
song and music hits of the pro-  
duction. Get in touch with  
your merchant who handles this  
line . . . in the cities . . . contact  
with the Columbia agency.

Follow through with the cast  
in this picture . . . each has a fol-  
lowing . . . give them all a break.

• BALLOONS . . . Fred Cruise,  
manager of the FOX CRITER-  
ION, in L. A., where the pic-

Los Angeles  
as it should  
A WORLD PREMIERE  
CRITERION  
SATURDAY  
AT 11 AM

THE  
MOST TALKED  
PICTURE IN THE H  
OF HOLLYWOOD

Everybody has been  
gossiping and speculat-  
ing the wise ones have  
talk about...Here is  
the most glorious...  
ever recorded...

KING  
of JAZZ  
as beautiful  
sunrise...  
PAUL  
WHITEMAN  
HIS INTER-  
NATIONAL  
JOHN  
AND 500  
Staged...and how...  
...A UNIVERSAL PICTURE...

World Premiere  
SAT. APRIL 19  
CRITERION  
DOORS OPEN 11:00 AM

THE JOY OF BEAUTY  
THE GLORY OF COLOR  
THE THRILL OF MEXICO  
and the shock...actually...  
of new ideas...that's

KING  
of JAZZ  
PLAYFUL PLEASANT  
PAUL  
WHITEMAN  
AND HIS BAND  
JOHN BOLES

and spectacular...it will leave  
you breathless...  
IT SHAMES THE BEST!

Mat No. 103



W

To Exploit... Advertise... Publicise "King of Jazz"... Some Don'ts... and Some Dos... Read Carefully... for Important Stress Points.

by  
frank whitbeck

...les First  
...ould be  
...D PREMIERE  
...ERION  
...RDAY  
...AM

THE  
...ALKED ABOUT  
...IN THE HISTORY  
...LLYWOOD...

...has been guessing...  
...and speculating... Now...  
...times have something to  
...Here IS a picture...  
...glorious entertainment  
...ded...

**KING of JAZZ**

as beautiful as the  
sunrise... and with  
**PAUL  
WHITEMAN**  
...TER: INTERNATIONAL ORCHESTRA  
**JOHN BOLES**  
...ND 500 OTHERS

Staged... and how... by  
**JOHN MURRAY ANDERSON**  
... A UNIVERSAL PICTURE...

Mat No. 104

A CARNIVAL OF YOUTH  
...BEAUTY AND MELODY  
...A JOYOUS SPECTACLE  
...OF LAUGHING RIOT  
...OF FUN AND REVELRY  
**PAUL  
WHITEMAN**  
...WITH WORLD FAMOUS ORCHESTRA  
**KING of JAZZ**  
...IN UNIVERSAL'S  
**JOHN BOLES**  
...ANDERS MORE  
...ANDERS MORE  
...A UNIVERSAL PICTURE

WORLD PREMIERE APR. 19  
...CRITERION  
DOORS OPEN 11:00 A.M.

Mat No. 105

ture will play, has made a deal for Paul Whiteman balloons. They come from the Western Novelty Co., 718 South Los Angeles Street. Leon Harris, manager. The price, fully imprinted with date and theatre, is \$92.50 for 5,000.

● **EXPLOITATION** will help this one... there are a score of things at your command... a few of them—

Radio announcements — Whiteman is an international figure because of his broadcasts for "Old Gold Cigarettes." Supply your radio station with Whiteman records from *The King of Jazz*.

Phonograph in your lobby... better still... can you connect a loud speaker that will bring to the street the music of the production?

**merchant tie-up**

● **MERCHANT** tie-up on Whiteman records... get windows... get the merchants to distribute heralds. Get the girl

angle into everything that you feature.

Dance hall orchestras and cafes... get them to feature the music hits of *The King of Jazz*.

● **GIVE** your lobby a ballyhoo on this... dig up the pennants and the flags... make cut-outs... girls... girls... more girls. Sell the frivolity... the massive production... make this picture BIG and it will land BIG.

**noted director**

● **HERE** is the first picture to be staged... every foot of it... by a legitimate stage producer. John Murray Anderson... and what a job he has done. What the Follies, the Scandals and the Greenwich Village means to New York... what they mean for spectacle, wit, physical beauty—lavish production... *The King of Jazz* will mean to the talkies.

When you get a peep at *The King of Jazz*, you'll find it a PICTURE... every inch of it.

World Premiere  
**SAT. APRIL 19**  
**CRITERION**  
DOORS OPEN 11:00 A.M.

IT DARES TO BE DIFFERENT... IT AMAZES YOU WITH ORIGINALITY... STARTLES YOU WITH COLOR... CHARMS WITH MELODY... FASCINATES WITH BEAUTY... YOU CHORTLE WITH JOY AT THE COMEDY... here... thanks be... is 1930 entertainment...

**"KING of JAZZ"**  
WITH ROLICKING AND ROTUND  
**PAUL WHITEMAN**  
HIS BAND... AND  
**JOHN BOLES**  
A Spectacular Production with More Originality, New Ideas... and Feminine Beauty... Than a Score of Rivals...

Staged... and how... by  
**JOHN MURRAY ANDERSON**  
... A UNIVERSAL PICTURE...

Mat No. 106

**CRITERION**

GRAND AT SEVENTH

A FOX WEST COAST THEATRE

**"THE KING of JAZZ"**  
... with rotund **PAUL WHITEMAN**... is the most glorious spectacle ever conceived in the mind of man... it is the most colorful melody romance ever produced... it costs better than a million dollars... it has more clever people than any picture produced up to date... it has more feminine beauty... more ravishingly gorgeous girls than you ever dreamed of... there is more genuine entertainment than we ever thought possible... "THE KING of JAZZ" is a picture... every inch of it is super-entertainment... there are more novel ideas in it than you would expect to find in five pictures... Believe what we are telling you... Los Angeles will rave over "THE KING of JAZZ" as they never did before over any picture!

●  
**WORLD PREMIERE STARTS TOMORROW AT 11 A.M.**

A UNIVERSAL PICTURE  
Staged and how... by  
**JOHN MURRAY ANDERSON**

Mat No. 107

● **GIRL** angle has been injected in this ad via the decorative illustrations and the girls predominating in half-tone photos. Reason for this is also explained in text. Remember when ordering mats use mat number at bottom of each mat.



● WHEN assigning the showmanship council the task of ad libbing on Keep Cool it was our belief we had given them a rather tough job. That they handled it like veterans of the theatre is evidenced in the material and ideas they present.

A report is not given you from each member. Wire advice from Seattle indicates Fitzgerald was one of the first to mail in his material, but it seemingly was lost enroute.

You possibly know from reports in showmanship pages of material emanating from the Midwest Division that H. E. Jameyson's forte is newspaper advertising. All single column keep cool ads, with sketches, sprinkled over these two pages are contributions of Jameyson.

## says brown

● AS SOON as the novelty of the first Spring weather has worn off, we will break out in the dailies with a story of a complete Renovation of our Cooling Plant, detailing numerous newly devised improvements that are being put in, giving us "one of the most modern cooling and ventilating systems in the state." This will be followed a few days later by other items concerning the progress of the renovation, and a final story telling of the completion.

This will all be in advance of our actual Warm Spell, so we cannot stress too much on the subject of Keep Cool, but merely plant the idea that we have completed steps to keep our theatre comfortable in all weather.

We will have started Spring cleaning and painting, or redecorating by this time, and will plant several news stories on that, augmenting the favorable impression of our cooling plant stories. The painting and changes in the physical appearance of the house give the patrons something actually visible to the naked eye, and tend to back up both stories, giving us a lasting impression "When Summer Comes."

As the days near, we continue to transform the appearance of the house, inside, gradually working out to the lobby as the first touch of real warm weather starts.

● INSIDE the under edge of the marquee, an icicle valance, of compo board, painted white on both sides, and covered with metallic Snow Flitters, gives a cool and inviting appearance to

**LISSON We've Turned on the Coolth.**

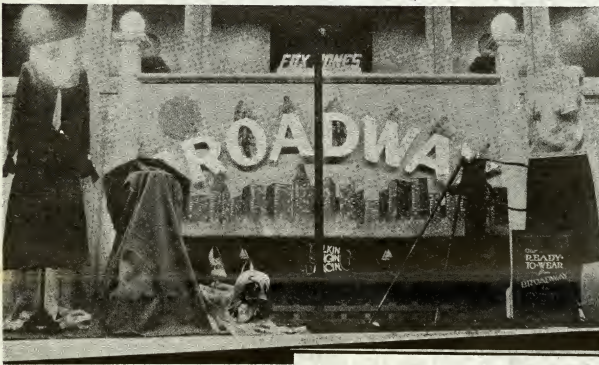
Our mammoth cooling plant is hitting on all six... bringing cool comfort to fevered brows... the FOX GRANADA is oozing over with "coolth"... come and soak up your share!

the entire front. If the under side of the marquee has a border of lights, set the valance inside of the lights, thus illuminating the snow effect so it can be seen

from a distance, also keeping the inside around the box-office dark, permitting the use of baby spots, fastened up under the marquee, to give cool colors a play on the box-office display frames, etc.

● AUGMENTING the marquee icicle effect, a compo board border is imposed over the top of the lobby frames, transforming the lobby scheme into a glistening cool haven that is nothing if not inviting. Cool copy is inscribed across the tops of these border masks, the letters, of course, with a snow-capped effect.

● WHENEVER a radio program is broadcast from the theatre, or for the theatre, every mention of the theatre name is followed with the slogan, such as: "FOX McDONALD, the Coolest Spot in Town;" and, quite



often, the theatre name is omitted, using only the slogan.

● IN LINE with planting the idea of having "the coolest spot in town," or any such slogan, a Limerick Contest tieup with the newspaper is a good bet. Each limerick should contain the theatre name and slogan in some manner, and the limericks can be judged daily, over a period of days or weeks, with the paper running the winning limerick daily. Pass tickets will be all that is necessary, or a merchant tieup can be made. A compo page, with the paper lining up Frigidaire dealers and Ice plants, ice cream emporiums, etc., can be arranged giving the theatre a banner head for its Keep Cool campaign. Another idea, with papers that play that way, is to make it a half-page co-op ad, with the rest of the page devoted to news stories and pix about the cooling plant, and the co-opers.

● A TIE-UP with a Dixie, Eskimo Pie or similar ice cream bar manufacturer, to give away such bars at special matinees, kiddie shows, Mickey Mouse clubs, etc., is a good hot weather draw, and many other angles can be evolved, such as bannering the delivery trucks, and a special show for all the

a d l i b o n

ice cream employees, to show them how cool the theatre actually is.

● THIS ONE has whiskers, but is always an appreciated gag, the idea being to give patrons coming in off the hot street a big shot of ice water, which helps cool them off, and is taken as a special service on the part of the theatre. A large cooler, with the ice free for credit given the ice plant, and

walk in front of the theatre, with a card explaining that those present at the time may have the coins and passes after they have melted out. The bottom of the cake should have a picture 11x14 or 8x10 still, of the current show, visible to those watching the stunt.

● A SPRAY of water, shooting straight up from the top of the marquee, and falling in a fine mist on the pavement, and possibly the sidewalk, (if the mist is fine enough) is a good cooling bet, giving both a cool atmosphere and the suggestion. We used the steam idea on *Hot For Paris*, and have left the spray pipes around the top of the marquee with the idea of

## by april showmanship council

disturbance, the thought of softening down the musical numbers by the organist, stage band or orchestra should make a hit. Unless patrons inside the theatre are actually cooled off, and the music strikes up double forte for any length of time, the patrons are bound to squirm in their seats, begin to feel uncomfortable, and finally realize how hot they really are. A few words with the musicians can forestall all this, and in turn, help to cool off the hot customers, along with the plant.

## says hartman

● THIS is a campaign that has already been set in San Diego, but which could be used in other places just as well.

A tieup has been made with Hages Ice Cream Company for a three months' campaign on a A-1 Lyons Sundae. This campaign is to be used to sell the idea of "Keep Cool" and to publicize FANCHON and MARCO and the FOX THEATRE. It starts with a newspaper advertising campaign wherein the Hages Ice Cream Company runs a series of ads starting out with 2 columns, 8 inches, over a period of 6 days. Then it grows to a quarter page for 6 more days; a half page for a like period and finally winds up in full pages. This will be used in all three of the local newspapers. We are privileged to use space to sell our FANCHON and MAR-

● WHEN "Broadway" played the FOX JONES THEATRE in Canon City, Colo., Dave Morrison tied up with one of the department stores and secured a striking window with the sky-line of a big city forming the central background against which the merchant displayed his wares. It is striking for its simplicity and dignity.

a white uniformed usher with paper cups, is all that is needed. An embellishment would be to have the cooler in an ice cave effect, under colored lights, a few igloos and scenic background, or as far as one's imagination might be permitted to go.

● IN HOUSES not equipped with ice plants, a deal can be arranged with a local plant to provide 100 pound cakes of ice gratis. Here at the McDONALD we use ice in that manner, putting the ice right ahead of our air washer, which cools both the air before it strikes the water, and keeps the water cooler. The ice man gets screen mention, but not about furnishing us ice, as we don't care to spoil the ideas of those who may think we have our own plant. We do manage to keep the house cool, however.

● A GOOD gag for a hot day is to tieup with the ice company and have coins and passes frozen in a large cake of ice. The cake is placed on the side-

turning on the water this summer. The water must be kept in a spray, if it falls over the edge of the marquee, else many pedestrians would start using the other side of the street, or the back of your neck to walk upon.

● DECORATING the front of the house is important, and the foots, and pit, can be turned into an everglade at little or no expense. Cans of water, concealed in the trough, and in the pit, will serve to keep ferns and sprays of naturals in good condition, and there are always the artificial flowers for those who can afford to buy them.

● ONE of the best and most inexpensive cool effects is that achieved by dressing all employees in whites just as the heat wave breaks. The whites take blue spots beautifully, and do much to add to the general scheme of coolness within.

● TO THOSE who have been good and hot (here on earth) and have then been subjected to a loud racket, noise or such



Tons of cool fresh air are pouring into the FOX PALACE... \$60,000 worth of machinery working to keep you cool and comfortable... tons of steel turning heat and humidity into summer resort weather... come to the PALACE and laugh in the face of the weather man.

CO act and our current show. Our own art department will have charge of the layouts, insuring us of the space we are looking for along the "Keep Cool" Theatre idea.

In addition to the newspaper advertising, arrangements have been made for window displays in all of the stores using Hages' Ice Cream, which means over one hundred stores in the city. Cards and cut-outs, featuring Al Lyons and the Fox THEATRE prominently will be used on mirrors and fountain backs. All of the Hages' trucks will carry banners with pictures of Al Lyons and copy which will carry out the "Keep Cool" Idea and which will be tied in with



# keep cool

eddie fitzgerald

rocky newton

h. e. jameyson

russell brown

harry hartman

jim hughes

bob harvey

the idea of the cool FOX THEATRE. Every possible medium of exploitation will be utilized. Saving the best for the last—this campaign is entirely without cost to the FOX THEATRE.

● SINCE all of the new marquees are of neon display, we believe that everyone of these marquees carry red letters to announce the current attractions. It seems that some arrangement could be made with the Neon Company whereby blue or green letters could be used instead of red, enhancing the "Keep Cool" Idea.

● THERE'S an idea that sounds a bit far-fetched, but which could be put over to advantage with the aid of proper promotion.

At present many beverage concerns are concentrating on

**JACK Frost**  
is working for us!  
We've put him on the staff... he's a gent you can love better in July than January... with Jack on the job the FOX CRITERION turns "heat waves" into cool waves. Meet him today. He's a comforting chap.

novel thirst quenchers to meet the demands of summer. A suitable spot could be set aside in an inner theatre foyer, where some enterprising firm could install a nice display and serve cold drinks to patrons of the theatre. The glasses or preferably paper cups used need not be over two or three ounces in capacity.

If a firm were introducing a new drink to the public, no better means of exploitation could be found. The firm would probably be willing to furnish a couple of girl attendants, properly attired, who could serve these drinks to the audience during a special "Keep Cool" intermission. As a rule, a new concern of this kind finds it profitable to do a lot of advertising, both in newspapers and on billboards. The Theatre could tie up with this display in a prominent manner.

This is just a suggestion that may easily be elaborated upon. To demonstrate its possibilities, we might state that we are entering upon a tie up of that kind in San Diego.

● THE Gilmore Gasoline Company is doing a lot of advertising at present in connection with their Blue-Green Gasoline. They have a big broadcasting program over the radio, at which time they sing what they

call the longest song in the world and every verse ties in with their selling line of keep your gasoline cool with Blue-Green Gas. Their line offers a tieup with the word "cool" which could be hooked up with our campaign. If the FOX THEATRES on the coast could tie up with Gilmore, we could get a large amount of publicity through these radio broadcasts. The above is just a little food for thought. Some representative of the Gilmore Company could be interviewed and some cooperative measures lined up between their Gas gag and our cool theatres stunt that would carry the message over for both. It's impossible to state definitely just what could be done—this would unfold during a conference with the Gilmore people.

It should be made coast-wide with Gilmore Gas, and in other parts of the country this same proposition could be worked out with other gas companies exploiting the same idea.

● SINCE Frigidaire does a lot of advertising, a tie up with them would be profitable. When we were giving away Chevrolet cars in our theatres, through local dealers, they cooperated to the fullest extent. Like the Chevrolet film we showed of the assembling of different parts of a car, we could likewise show a film of the Frigidaire methods of cooling and hooking this up with a reel showing similar methods employed in our theatre. With proper hook-up with Frigidaire one of these Frigidaire could be given away at the theatre in the same manner that we gave away the Chevrolet car. A large Frigidaire could be on display in the lobby with the coils exposed to the air and the Frigidaire hooked up and in operation. The coils would become covered with frost and finally resemble a large snowball. This display could be kept in the lobby during the hot season and would be very effective with blue and green lighting.

Their methods of cooling could be tied up with the methods used in our theatres to cool the air. A lot of possibilities center about this line and many other angles could be worked out in conjunction with this idea.

● IN HOUSES where the FANCHON & MARCO Ideas play, the line girls dressed in bathing suits and busily polishing up the spray apparatus in the air work system, while same being turned on, would make a very effective picture for newspaper publicity.

Where the Frigidaire system of cooling the air is used—the girls could be dressed in furs, mittens, fur caps, etc. while inspecting the cooling plant. A picture of this stunt having the girls a little in the nude for contrast.

● YOUR Los Angeles ads have been carrying comic strip

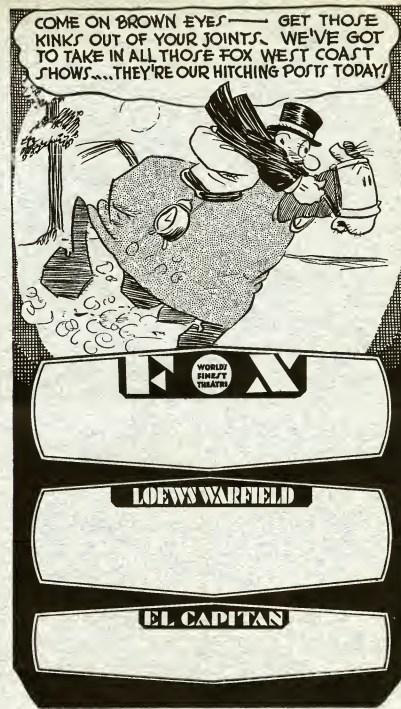
characters on Sunday. Why not use them in publicising the "Keep Cool" campaign? The Katzenjammer Kids in Alaska, for instance.

says newton

● HANG two large thermometers: one in town near heavy sidewalk traffic and the other in the theatre lobby. On the thermometer in town call attention to the prevailing temperature and urge people to come to the FOX THEATRE where the thermometer inside the Theatre is, say 20 degrees cooler. This of course can be varied according to the maximum and minimum temperatures.

● DISPLAY a large block of ice, say 200 pounds, in the lobby with a placard alongside worded to the effect that "outside this cake of ice would melt completely away in five hours. Here it will last three days. It is always cool and comfortable at the FOX THEATRE". This could be varied according to the town. You might even go to the extreme of putting a cake of ice on the sidewalk in front of the theatre, and one of similar

● IN making this lay-out for the FOX SAN FRANCISCO THEATRE, Bob Harvey has tied in a popular cartoon character as an attention getter. He carries his head copy in the cartoon conversation fashion and ties it in directly with the FOX THEATRES of San Francisco.



size inside, which would create quite a crowd to watch the result, and of course the papers would play it up big. You could really make a contest out of it and have some prominent man of the town be the official judge, etc.

● I AM sure every theatre could tie in with one of the electric refrigerating companies, like Frigidaire, Kelvinator, or General Electric, and use their windows thru out the summer with effective tieups of one sort or another. Attention could be called to the fact that the FOX THEATRE thinks enough of the comfort of its patrons to spend \$..... Why not come in and select a Frigidaire and protect your food as well as your pocketbook, or something along these lines.

● I BELIEVE we could also tie up with the regular ice companies on some sort of a gag maybe to put placards on the sides of their wagons, pointing out the advantages of ice to the patrons of the FOX THEATRE as compared to the advantages of their ice in protecting their health and food at home.

● I BELIEVE arrangements could be made in a great number of cities whereby some of the leading department

stores, with particularly attractive show windows, would not only display bathing suits on dummies, but the theatres using FANCHON & MARCO stage shows could send down several of the prettiest girls and give a demonstration of the living display. Naturally there would be tieups and mention of the current show, and the fact that it is

**SPEAKING OF SUMMER RESORT**

... have you attended the FOX ORPHEUM lately. Summer resort weather... and no sand in your hair. Mountain coolness... and no stone bruises. A picnic... without the ants. A cool, comfortable vacation... that doesn't leave you broke. Our mammoth cooling plant makes the ORPHEUM, Kansas City's favorite summer resort.

just as cool at the FOX THEATRE as these FANCHON & MARCO girls appear.

● IN THE ad copy here is a good line: "At the FOX every day this summer you will be as cool as a cucumber; as comfortable as an old shoe; and as happy as a lark. Enjoy our hot weather programs!"

says hughes

● WE HAVE no modern cooling or ventilating system, only two suction fans on the roof, so therefore about all I can help on this issue will be "what I have done in the past" to fight hot weather.

● IT MAKES my task a little more difficult in hot weather to entice the patrons in as they know the IMPERIAL about as well as I do as to comfort during the summer so have followed different lines to keep them coming.

● IN THE past I have—Given more attention to my bookings during July and August, bringing in the largest features possible, features that I knew the public wanted to see and would stand for a little discomfort to see—

● ALWAYS inaugurated a Greater Movie Season starting the first of August, carrying my advertising campaign during July along with advertising on current attractions, this has that so-called psychological effect on patrons, when they see the "bigger and better" pictures coming they will continue to come.

● ALSO just carry "It's Cooler In THE IMPERIAL" in my newspaper space, "It's Cooler Inside" signs out front, that's all the mention I make of the weather, for I feel the least I say the better.

● SUMMING up the hot weather situation in this city the outcome will depend greatly upon the attractions that I have, but I never let up on my usual stunts or advertising, in fact go at them a little harder.





To see a bird of paradise walking around in hen feathers is discouraging.

Why the producers of *High Society Blues* decided to waste a wonderful little picture . . . to send Janet Gaynor and Charles Farrell—the immortals of 7th Heaven—in an effort to fascinate the world . . . under a parakeet like *High Society Blues* . . . is beyond comprehension.

The "blues" idea is stale. "High Society" invariably calls to mind inflexible poses and stilted chatter.

The names Gaynor and Farrell, will have to intrigue for this talkie. Not that they can't. But why the handicap?

Are titles so hard to get? . . . It doesn't seem so. Some marvelous titles have been wasted on some terrible shows.

It will probably be hard to convince with *High Society Blues* until someone sees it . . . and begins talking.

The title is a sweet little story. Gaynor and Farrell were the stars of *Sunny Side Up*. David Butler directed both shows—has done as well . . . perhaps a shade better with *High Society Blues* . . . with the exception of that title—ever which he had no control.

The picture has a good plot. It moves.

It has light and shade. Janet plays a city debutante—ultra smart, and all that. "Did you know that she was born a cosmopolitan . . . in Philadelphia?"

And Charles Farrell plays a wealthy country boy. Did you know? He was born . . . well, 'back-state.' Hope he doesn't mind.

One bright young man about Hollywood . . . ray blads, high hat, and intellectual says *High Society Blues* is hokum.

The wealthy country boy wins the wealthy city girl—with a whole, a marvelous personality, and charm.

The b-y-m about Hollywood wouldn't think it was so improbable—if only once he could see . . . the society editor of his home town paper . . . doctoring the copy . . . after some charming, personable, but distinctly "indiscrete" young outlander had leaped the barricades and stamped with the winsome daughter of a socially-diet. It's being done.

And in *High Society Blues* . . . it done so that it is funny—it amuses . . . it entertains.

Not necessarily hokum . . . It treated lightly. They go out to town to you—and they do. *High Society Blues* is something of a gem, *High Society Blues*.

Just a poor bird of paradise sent into the world under a flannel nightcap.



When it was decided to make *High Society Blues* into pictures with Janet Gaynor and Charles Farrell it was realized a wider scope of action would be required for the players in this story than is usually permitted with a sound picture.

Perhaps you have noticed that sound has compelled the players to stamp rambling about the set. They are forced to stay within range of the microphone, and still they cannot be stilted and stiff, the action must be natural.

*High Society Blues* would naturally call for elaborate sets. Elaborate sets mean a wide range of action. This demanded a battery of microphones with much expert labor on the part of the sound engineers to filter the various background noises, but still bring out the main action sound and dialogue.

All of this must be rehearsed time after time not only until the players are letter perfect in their lines, but up to the point where the sound engineers have succeeded



ABOUT STUDIOS PLAYERS

For two generations, Willie Collier as a legitimate actor has highlighted the American theatre world. Any production which featured him in the cast has been accepted by the public without reservation as good. *High Society Blues*, his first real talking picture is a splendid opus for continuation of the Collier class.

It is Willie Collier at his best. Enough said.

The soft pedal has been gently but firmly applied to studio publicity departments. These are the days of flamboyant advertising straight, honest display ads with appropriate art of course and real, short but interesting stories for news columns is the watchword. Just another case of imagination giving way to cold practicality.

*High Society Blues*; Song O' My Heart, John McCormack's premiere production; Fox Movietone Pictures of 1931; *The Sea Wolf*; Jack London's most popular story; *Connecticut Yankee in King Arthur's Court*; *The Man Who Came Back*. There's a line-up of talking screen fare to suit the most fastidious for the coming summer and early fall.

No more delightful love story ever filmed—no better pair of players ever paired than Janet Gaynor and Charles Farrell, rarely seen in a splendid supporting cast as in *High Society Blues*. It's romantic, tuneful, agree with the spontaneity of youth. The ideal entertainment for all ages.

If you want to meet Janet Gaynor in person don't look for her in the spots where filmgoers meet and meet great gobs of people. She's the single with other celebrities. Not that Janet considers herself superior in any way. But she knows she is a recent bride and to all brides home is the most charming place. Janet now she is living at her beach cottage—a truly one—only five rooms, away out at Malibu. There she rests and read, swim and play, or if she cares to, just lie in the sand and dream. Oh, for the beach and a movie star in these lazy springtime days.

To you whose piano rack is laden with Joe McCarthy song hits, prepare to make room for more. From out the dim rain, in the days of "When I Get You Alone Tonight" down to the fascinating aria of Rio Rita, Mac has been a steady contributor of American song hits. In *High Society Blues*, in conjunction with James F. Hanlon he has several numbers destined for a happy career.

In establishing the resistances they must put in to force so that the sound does not overshadow the other and the dialogue can be clearly understood. It does not come from this. Record is made of the scene four and five times on film and in sound and then the picture and sound is the one that is used in the finished production.

Before sound entered the picture usually two negatives were made of a subject, today in addition to sound and camera work, a third, a use more film in the making of one picture, they also are compelled to make more negatives. At least three complete negatives are made of every picture.

You will notice in *High Society Blues* that the old running of the male voice is missing, there is not that pronounced change in tone when the transition is made from a girl's voice to a man's voice. This is due to further perfection in handling of sound that was not possible with earlier productions.



JANET GAYNOR AGAIN TEAMED WITH FARRELL

EMIL JANNINGS NOW MASTER OF ENGLISH TO RETURN AND MAKE DIALOGUE FILMS

PARIS, ROME, VIENNA, BERLIN, NOW FEATURING FOX MOVIE TONE PICTURES

LUCIEN LITTLEFIELD PROMINENTLY CAST IN "HIGH SOCIETY BLUES" DIRECTOR

"HIGH SOCIETY BLUES" GIVES AMERICA'S POPULAR STARS OF "7TH HEAVEN" THEIR MOST BRILLIANT VEHICLE

HAL ROACH WILL DIRECT M-G-M FOREIGN FEATURES

"FAN" LETTERS DEMAND RETURN OF WESTERNERS; ESTABLISHED COMEBACK PROMISED

FANCHON AND MARCO BOOKINGS INCREASE DESPITE SOUND PICTURES

"SILVER KING" TO MAKE BOSS AS HORSE STAR

JANET GAYNOR CO-FEATURED WITH FARRELL IN "HIGH SOCIETY BLUES" TERMED ONE OF FINEST ACTRESS HAVING REAL UNDERSTANDING

L. A. "CALIFORNIA" THEATRE TO BE TRY-OUT HOUSE FOR SPANISH MADE PICTURES

BUSTER KEATON STARS IN FIRST FEATURE M-G-M SPANISH TALKIE

"HIGH SOCIETY BLUES" REVEALS WM. COLLIER, SR. "DEAN OF AMERICAN STAGE"

"HIGH SOCIETY BLUES" MARKS FIFTH TIME LOUISE FAZENDA AND LUCIEN LITTLEFIELD HAVE BEEN HUSBAND AND WIFE



These refinements have been gradual and many do not realize the great progress made in this direction. Should you have the opportunity of listening to one of the very first vocal pictures and then listen to Janet Gaynor and Charles Farrell in *High Society Blues*, you would realize the advance made in sound in the past year.

That greater improvement will be made in the reproduction of not only the human voice, but all sounds in the musical scale is the very first conclusion of the technicians of the industry. With the perfection of Grandeur, which has

## ANOTHER POPULAR PICTURE MADE BASIS OF this third installment of syndicate features

comes to you in mats of either the heads and illustrations only or mats of matter as well . . . and they are built around



PRIVATE LIVES OF SCREEN STARS

Off stage, William Collier, Sr. is anything but ritzy, or the "high-bat" personality he plays in the *High Society Blues*. Having seen him in dozens of delightful stage plays and as shown him as probably the foremost light comedian that the American stage has produced, I wondered just how he enjoyed playing that part.

I was not long in finding out. First, as there is nothing he likes it is appearing in a feature with such a zippy, interesting theme as *High Society Blues*. Secondly in all his long and illustrious career this was one of the few times he had the pleasure of working with such an all-around excellent cast. Since first he saw Janet Gaynor in *Seventh Heaven*, he has yearned for an opportunity to work with her. Collier lives his roles. He considers Miss Gaynor's work in the picture that won her her place among the silent screen's immortals, one of the finest pieces of realism ever to come within his vision. Working with Charles Farrell in *High Society Blues*, he lost some of the greatest work in the cinema has developed. Collier, a veteran, enjoys his association with them. It is but natural for him to feel that nothing will ever approach the regular American stage when it is in his heyday, but in this, his first big talking picture endeavor, he sees a worthy successor to the stage's former high note.

Willie Collier, as the older generations know him, is an institution. A show in which he has featured never lacked for crowded houses and long runs. His delightful repartee, his witty ad-libbing have enthralled him in the hearts of millions. If he is in the cast, the show just simply has to be good. There's no question about that.

Back your brain and consider the fact that Collier has been a man who could have been a better actor than the witty Collier than whimsical Lucien Littlefield? What could have been a better vehicle for displaying their wealth of talent than the plot of *High Society Blues*? The man who, but another old favorite, Hilda Hopper, could have been a better blooded, high actor.

"I've never tried to be an actor," he says. Quite a startling remark. But he has been a great actor brought to *High Society Blues*.

How many couples cast of Hollywood Boulevard can meet these specific qualifications?

## HIGH SOCIETY BLUES



AS SEEN ON HOLLYWOOD

The adorable sweethearts of the screen are back again in *High Society Blues*. Of course, you know immediately that we mean Janet Gaynor and Charles Farrell.

You know that we couldn't mean any other couple if you saw *7th Heaven*, and if you were fortunate enough to see *Sunny Side Up*. It's refreshing these days that two people can go on being make-believe sweethearts and still be such wholesome, good friends in real life . . . each with his or her individual domestic interests.

*High Society Blues* is the rift upon which many a matrimonial undertaking is wrecked. But one good argument for the institution of marriage is Janet Gaynor. She's been married to the same man for several months and hasn't applied for a divorce yet. Perhaps that is one contract which will end with a period instead of a comma.

It can be done, though . . . even in Hollywood. A new note in society blues is being found by a group of actually contented couples who have been married permanently for some time.

Just count them on the fingers of your left hand. There are Mary Pickford and Doug; Milton Sills and Doris Kenyon; Conrad Nagel and his wife (who by the way, is a non-professional and who met Mr. Nagel while she was writing publicity for a movie magazine); Harold Lloyd and his charming wife, Mildred; Colleen Moore and John McCormack, the producer. And last, but not in any way the least . . . Buster Keaton and Natalie Tamm.

An exclusive divide of these folks travel about quite a bit in Hollywood. A new note in society blues is being found by a group of actually contented couples who have been married permanently for some time.

It doesn't believe it can be called a club because no one ever heard of a business meeting and no member has been appointed to keep books or act as treasurer. The requirements. If you are a star and you are frequently "admitted" are:

1. To be married two years or more.
2. To the same person during this period of time, and
3. To enjoy a home life that is an inspiration to all your friends.

How many couples cast of Hollywood Boulevard can meet these specific qualifications?

How many couples cast of Hollywood Boulevard can meet these specific qualifications?



# stepping with . . . fanchon & marco

## ● CANDYLAND IDEA GIGANTIC TIE-UP

● FANCHON AND MARCO'S *Candyland Idea* is to have one of the most unique and extensive ballyhoo and exploitation campaign tie-ups in the history of American theatricals. The National Confectioners Association and the Toledo Scale Company have been contacted to cooperate on the *Idea* over the entire circuit.

The premise of the campaign and the wedge which won 100 percent support of the N.C.A. is the necessity of including sweets in the diet which marks the passing of the boyish form and halts the return of curves.

The opening episode will take place simultaneously with the initial performance of *Candyland Idea* in LOEW'S STATE THEATRE, Los Angeles. The *Sunkist Beauties* will be weighed in on sixteen Toledo Scales, their weights recorded by the Los Angeles Sealer of Weights and Measures. Then they will be put on a special diet in which a certain amount of candy will be included for each meal as well as for between times. This diet the girls will follow rigidly. When the

*Idea* goes to San Diego, the Sealer there will check the girls on another group of scales, the same procedure being repeated in every one of the thirty-six cities in which the *Idea* will play. The confectioners' association will publish the diet in a manner similar to the now current Nancy Carroll menu. In mat form it will be furnished to all houses playing F. and M. *Ideas* for use in their advertising or publicity. General stories have been prepared for national syndication and more than 1000 publications will be supplied with news relative to the experiment.

Not only members of the N. C. A. but independent manufacturers all over the country will participate in the tie-up. The Associations national advertising will boost the stunt continually. All the well known names associated with candy manufacture will devise special window decorations as well as copy for local advertising to be run simultaneously with the playing of the *Idea*. Each theatre manager will be supplied with a complete exploitation bulletin, containing all information necessary to put the stunt over in a knockout manner. New York and Los Angeles publicity departments have been instructed to consider this tie-up as an absolute must go and to keep at it hammer and tongs during the entire period of its duration. The Confectioners' Association will spend more money on it than they ever have in any other advertising campaign. Every possible means of exploitation and publicity will be utilized. It's the one big opportunity for all candy manufacturers and dealers to capitalize on a psychological movement. Doctors, sociologists, fashion designers have quit fighting the stay slim fad. They have taken the lead in urging womanhood to feed herself rather than starve.

revising it to present the outstanding numbers, plus adding two or three novel and original features became a task for Fanchon.

First thing that befell the little folk, despite their years of experience, was long hours in the rehearsal hall. Most attention was given to the ladies of the ensemble. Fanchon took personal charge to transform them into typical *Sunkist Beauties*. Assuming that nothing is good and complete unless thorough from the ground up, the little women embarked willingly upon the strenuous training to which all embryo *Sunkists* are subjected. It didn't

require any urging to have the midgets enter into the routine with a vim. Temperament was noticeable by its absence. All knew Fanchon as a maker of stars and appreciated the time and work she was doing to make their *Idea* unique.

## PASADENA PICTURES

● MUCH FAVORABLE comment on the FANCHON AND MARCO supplement to NOW is being continually received. The story of the *idea*, exploitation and ballyhoo suggestions, pictures and other information contained therein apparently are just what the managers want. Gag and tie up pictures are making an emphatic impression. The general question being: "Where do you get those pictures?"

All FANCHON AND MARCO *Ideas* have their first presentation at the FOX COLORADO THEATRE, Pasadena, California, of which George H. Christoffers is the manager. He is the man who makes most of the pictures possible. He and the man who shoots them.

Christoffers' relations with public officials, newspaper executives and merchants in Pasadena are ideal. The city man-

ager, R. B. Orvison is one of his best friends. Anything that Christoffers needs in any of the city departments, Orvison usually sees that he gets. Taking the pictures requires time, the locations always are at busy spots, but as Chief of Police Kelly is another of George's right hand men, a couple of motor cops are assigned to handle crowds and clear the way.

The editors of the *Pasadena Post and Star News*, Messrs. Kellogg and Runyon are on the staff, too. They cooperate in every way possible.

Time, seeming impossibility, other obstacles, make little difference. If the stunt is wanted, George Christoffers does everything he can to put it over.

## SUNKISTS CENSUSED

● CENSUS TAKERS are not going to miss out on enumerating FANCHON AND MARCO'S *Sunkist Beauties*. And the population of Los Angeles is going to be further increased by their being numbered among its residents. Many of the girls have applied to the census authorities in the city in which they happen to be playing for the special blanks, which they have forwarded to the local offices.

## Official changes..

● OVERTURES *IDEA* will have Jack Goldie added to the cast beginning with St. Louis, on April 11. He will receive third billing, and Louise Manning will be shifted to sixth billing. The cast in correct order now reads:

Edison & Gregory  
Toots Novelle  
Jack Goldie  
Huff and Huff  
Reisen Rittie  
Louise Manning

● DOC BAKER, EVA MANDELL and ART HADLEY are to be co-featured in *CHANGES IDEA*. If marquee is not large enough for all three names, none should appear. Newspapers and publicity should carry all three names jointly.

## CIRCUITS ADD TIME

● COMMENTING on a news item that sound had cut into vaudeville fifty percent, Marco states that the inroad is purely temporary and due to causes other than sound.

"Latter day vaudeville as a whole was waning, de luxe presentations or units was supplanting it.

"The new vaudeville, as a matter of fact, gained many additional weeks in 1929, our circuit alone adding 15 weeks. Furthermore unfavorable conditions, making the playing of vaudeville prohibitive in some spots are fairly in the way of being adjusted by the most interested parties. These men cannot afford to see vaudeville disappear and before many months elapse, we expect to get a helping hand from them, which will bring more theatres into the presentation fold.

"It may be correct to interpret the news as marking the passing of 'average second or third grade vaudeville'. That is the only kind which sound can permanently supplant, but our kind of presentations were rapidly supplanting that before the advent of sound. The talkies have brought the first grade vaudeville talent into the films and this very fact makes them better attractions on the stage. Sound, therefore, will not hurt vaudeville, but help it."

## TRAINING TROUPERS

● TRAINING TRAINED troupers to her ideas is not an every day occurrence for Fanchon. In developing FANCHON AND MARCO'S *Miniature Idea*, the famous Singer's Midgets came to her intact. The fascinating little people are known from one end of the country to the other as purveyors of splendid entertainment. But in coming under the F. & M. banner, they were entering the field of the newest and most modern theatrical offerings.

Adapting their style to FANCHON AND MARCO standards,



● TRAINING tiny troupers for *Miniatures Idea*! First-while Singer's Midgets under personal supervision of Fanchon, hard at work mastering the *Sunkist Beauty* technique. Little tips that helped have stamped the F. & M. hallmark of class on *Miniatures Idea*.



# Sound efficiency

by r. h. mc cullough,  
f.w.c. sound engineer

## ● THE WESTERN Electric 46-

A amplifier is used with the 3-5 sound installations and is the smallest composite unit the Western Electric manufacture for theatre sound installations at the present time. This amplifier has given very little trouble in comparison with other types of Western Electric amplifiers in use. This amplifier uses 110 volts A. C. supply and also 12 volts of battery power. The input is 250 ohms. The first and second stages employ two 239-A vacuum tubes with a resistance coupling between them. The gain control is connected between the secondary of the input transformer and the grid of the second tube and can be adjusted in steps of 3 DB. The first and second 239-A tube filaments receive their supply from a 12 volt battery. A rheostat is connected in the filament circuit so that the proper value can be obtained. The 239-A tubes have their filaments connected in series; if the filament of one tube burns out, the other tube will not function.

The third stage employs two 205-D tubes connected in push pull. A transformer couples the second and third stage. The two 205-D tubes in the third stage have their filaments connected in parallel. The primaries of transformers T-4 and T-5 are paralleled on a 110 volt A. C. supply. Transformer T-4 feeds current into the filament circuit of the rectifying and amplifying tubes in the third stage. Transformer T-5 supplies plate potential to all amplifying stages in the 46-A amplifier and also the plate potential for the two 205-D rectifier tubes. The 46-A Western Electric Amplifier equipment includes a full wave rectifier. A full wave rectifier is a rectifier, which rectifies both alternations or both halves of the alternating current. Both the positive impulse and the negative impulse of the alternating current are passed through a full-wave rectifier. The resulting pulsating direct current has as many rises and falls of current as the alternating current has alternations, this being double the number of cycles.

The following is a brief explanation of the 46-A amplifier full wave rectifier. The direction of current flow from the rectifying tubes V-5 and V-6 is from plates to filament into the secondary of transformer T-4 and out through center tap of the secondary to the retardation coil L-2 and through system of condensers C-6, 7, 8, 9, 10, 11.

The retardation coil and condensers form a complete filter system, which serves to by-pass or filter out the alternating component of the pulsating rectified current, which comes from the rectifying tubes V-5 and V-6, so that true direct current is obtained by smoothing out or removing the A. C. ripple from the current going to the amplifier tubes V-3 and V-4. From retardation coil L-2 and condensers, the current flows into retardation coil L-1. Retardation coil L-1 is used to prevent the amplifier current fluctuations from being shunted through the rectifying circuit.

On many occasions amplifier tubes become unbalanced and it is found that retardation coil L-1 preserves the push-pull action of the circuit. From retardation coil L-1 the current flows to the secondary of transformer T-3 and to the plates of amplifier tubes V-3 and V-4 and out through the filaments into the secondary of transformer T-4 and out through the center tap, across resistance R-18 and back to the center tap of transformer T-5. Across R-18 there is a voltage drop that impresses a negative bias on the grids of tubes V-3 and V-4. Resistance R-20 and condenser C-5 is used to remove the remaining ripple and unrectified alternating current from the negative grid voltage of tubes V-3 and V-4. The Grid bias for the 239-A tubes is obtained by a voltage drop across resistance R-1. The plate potential for the first 239-A vacuum tube is taken between R-12 and R-13. The second 239-A tube (V-2). The plate potential is taken between R-16 and R-17. The output is through the transformer T-3 and to the receiver circuits. This amplifier has an output of 2.4 watts.

Many interruptions have occurred due to the stripping of the fiber gear on the 707-A drive, on the Western Electric Universal Base. I am surprised that so many projectionists have overlooked the reason for stripping this gear. The Foot Brake on the Universal Base is only to be used in case of an extreme emergency. It is very important that the Foot Brake be set, so that it will stop the projector mechanism gradually instead of a dead quick stop. Stopping the projector quickly is the direct cause for so many fiber gears stripping. When the projectionist first enters the projection room, prior to starting the performance, both projectors should be run for short time, prior to being threaded. They should be run slowly. This will give the bearings a chance to loosen up and run free, before giving them top speed. Always use light oil in

projector mechanism bearings.

The most recent Western Electric Power Amplifiers are A. C. operated. I have answered a number of calls in regard to the short life of power amplifier and rectifier tubes. In order to obtain full life from tubes operating on A. C., the filament terminal voltage should not exceed that specified by the manufacturer. In appreciation of the fact that the filaments are often overloaded when the incoming voltage from the A. C. lighting mains rise above the point of safety, a means must be provided for controlling the input voltage to the rectifying transformer. It is necessary to check the incoming voltage with an A. C. Recording Volt-Meter. If the voltage is far above nor-

mal, it will be up to the Local Power Company to correct this condition, by installing a voltage regulator. With systems using the 41-A, 42-A and 43-A amplifiers, the plate current is indicated by a plate current meter on the 42-A and 43-A amplifiers. The plate current indicated value should stay within the red limits on these meters. With an increase in line voltage these indicated values will pass the red mark on the plate current meter and if this increase in voltage continues, it is liable to break down the insulation on one of the condensers.

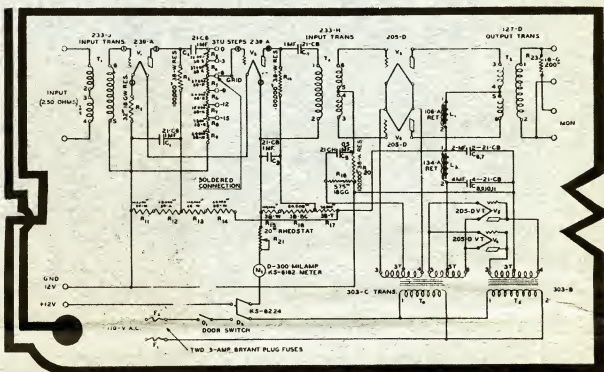
When a condenser breaks down, due to an overload, it is very perceptible as the reading on the plate current meter will fall below the red limit. Take the 43-A amplifier for instance. Two groups of condensers are used with this amplifier. They are connected in parallel. As indicated on the Western Electric Schematic Drawing on the cover of the 43-A amplifier, you will notice that the first group contains condensers from C-2 to C-10 and the second group contains condensers from C-11 to C-19. These condensers are accessible, by removing the front cover of the amplifier.

If the plates of the rectifier tubes get excessively hot, this is another indication of a defective condenser. The troubles experienced with fixed condensers are open circuits and short circuits, usually the latter. This is caused by overloading the condenser with excessive voltage, which punctures the insulation and provides a path for current across the plates. Turn off power to amplifier before testing for a defective condenser. You will notice that all connections are soldered to the condenser terminals on the 43-A amplifier.

Keep in mind that two groups of condensers are in use, first unsolder connection connected to the lower terminal of C-2. This lead comes from behind the panel. After unsoldering connection on condenser C-2, turn amplifier starting switch to plate; if the meter reading is normal, the defective condenser is in this group. Again turn off power to ampli-

fore testing, so that there will be no shunt path around them, which would give a faulty test. Before testing the condenser for open circuits and short circuits, discharge by holding a wire or a piece of metal across its two terminals. This will prevent an erratic test caused by a residual charge.

A headphone tester and a C-battery connected in series, should be used for testing condensers. Touch the condenser terminals with the headphone tips of the tester and C-battery connected in series. There will be a click resulting from the sudden formation of a charge on the condenser plates and the accompanying rush of current through the headphones. Tap one of the testing tips to the



● THIS is a schematic drawing of the Western Electric 46-A Amplifier as described on this page. This amplifier is used with 3-5 Sound Installations usually in theatres with less than one thousand seats.

fer before continuing operation and find the defective condenser. Restore the connection to condenser terminal C-2, unsolder connection between C-2 and C-3 and again turn on starting switch to plate. If the meter reading is still normal, it indicates that C-2 condenser is good and that the trouble is between C-3 and C-10.

Continue testing in this manner until you locate the shorted condenser, which will cause the meter reading to fall. If you find at first by unsoldering Lower Terminal of C-2, that it does not bring the meter back to normal reading, it shows that defective condenser is in the second group of C-11 to C-19, restore the connection on C-2 and test the second group of condensers for a defective condenser as outlined for testing the first group of condensers.

After you have found the shorted condenser, disconnect it from circuit and continue operation and immediately order another for replacement. I have advised before that condensers should be disconnected completely from the circuit, be-

fore condenser terminal several times. Sharp clicks should not be heard after the first and no click should be heard when the testing tip is removed from the terminal. A double click obtained when the tip is applied and when it is removed indicates a short circuit.

A condenser may be faulty even though it does not show a direct short circuit. Moisture in the insulation may cause a slow leakage and this makes the condenser worthless for use in an amplifier. First discharge the condenser completely and lay it on a piece of glass, mica, bakelite, or other insulating material. Charge it by holding the two leads from a C-battery or B-battery to its terminals for a moment. After waiting a few minutes touch both terminals with the testing tips of a headset, without any battery in series. If a strong click is heard, the condenser has retained the charge, but if a weak click is heard, or none at all, the condenser is leaky. The strength of the click of a condenser depends to a great extent on its size. When testing a condenser, care must be taken not to touch the terminals of the condenser or the bare tester tips with the fingers, as this permits a loss through the body and consequently results in a faulty test.



● AS THEY are available reviews of previews will be offered by Charles Bugle. The first assignment of these are given to you this week.

## previews

...by charlie bugle

● IN A TOWN about seventy-five miles from Hollywood, we preview a great many pictures for different studios, and so I am enabled to give you fellows the low down on some of the pictures you are going to play in the succeeding months. In reviewing the pictures I want to be brief, show you only the high spots and give you a line on the type of picture so you may be able sometimes to figure ahead on exploitation, tie-ups, theatre parties, etc.

In general, let me say they are making them bigger and better every day. The line-up for the summer is going to far surpass even the past winter season. I have seen more than a dozen pictures recently that will not be shown until May and June in most spots, and they're all box-office knockouts.

## father's day

M-G-M. Louis Mann.

● FORMER stage star of many successes; made his big hit in *The Girl from Paris*, a New York Casino sensation some thirty years ago. He's a fine comedian, one who can turn your laughter into tears; play upon the heart strings like a guitar. In *Father's Day* he's a poor German father with a growing family of children. He sends his oldest boy to college to become a doctor; another son spends the gas company's funds on a horse race and the barber hocks his shop to save him; the daughter goes wrong and one Xmas Eve the old man and his wife are alone with out a single child to cheer them. For a time it looked as if the whole thing were to wind up in sad tragedy. The audience of two thousand was so tense you could hear a pin drop; then, the boy who robbed the gas company and went to Pittsburgh to start over again comes home; gives the old man the money to pay off the mortgage; contrives a great family reunion and everybody is happy and the audience is as glad as the old man. The applause was terrific for three minutes as the curtains closed. It's sure to be a box

## movie news

● MANY interesting episodes in these two Movietone News releases. The sporting element again is represented in several events which might find their way as news into the sport pages. With spring at hand there is, of course something about style. Many managers find a strong play on their news release pays. We are giving you the contents as we received it by wire. Read it over for exploitation possibilities.

● NUMBER FIFTY-SEVEN, New York Celebrates War's Beginning Fifth Avenue Crowd of One Hundred Thousand Sees Soldiers and Veterans Parade on Thirteenth Anniversary . . . Fire Department Couldn't be left out. West is out first with Beach Wear . . . New Summer Styles Shown at San Francisco indicate Seattle will be Crowded. Marconi in Italy Talks by Radio to Australia . . . Inventor's first wireless eight thousand miles from Yacht at Genoa to Sydney. Desert Nomads Huez Mezzanin . . . Arab Wanderers Gather in Bonada. Alibi for Ramadan Period Fast and Prayer. Eddie Cantor Gets New Job . . . He's Book Salesman now and Samuel Goldwyn

# unbiased opinions

office smash if you sell Louis Mann plenty before the opening. In the cast are Lela Hyams, Elliott Nugent, Francis Bushman, Jr., Robert McWade. (M-G-M).

## the Arizona kid

Fox. Warner Baxter.

● SEQUEL to *In Old Arizona*. Not quite as good and very similar in treatment of a rather slender story, but being what it is it should do some business on short engagements. Cast includes Moe Maric, Carol Lombard, Wilfred Lucas, Hank Mann and Arthur Stone.

## czar of Broadway

Universal. John Gray and Betty Compton.

● BIG racketeer picture like *Street of Chance*. Handlessly staged. Plenty of punch and a cracker-jack story. Gray will be remembered from *New York Nights* and his performance in *Gray* picture is even better. Betty Compton is unusually pleasant in the cast are Edmund Breese, Willard Mack, King Baggott and John Heron. Czar should prove a hundred per cent box office.

## la marseillaise

Universal. John Boles and Laura LaPlante.

● ROMANCE interwoven with the opening of the French Revolution. Costume of course. Has some big moments leading up to the storming of the Bastille. Produced on a big scale with a cast and big mob. Should do business in spots. It's clean and ought to be played along educational lines. There is a fine theme and a splendid musical score by songs Wakefield Cadman. Besides the featured names the cast includes San DeGrasse, Lionel Belmore, Stuart Holmes, Harry Burkhardt and Dewitt Jennings.

## king of jazz

Universal. Paul Whiteman.

● THE FINEST thing this company has ever turned out. Gorgeous beyond description; beautiful. The sound band and Whiteman himself is a list of names; comedians: singers:

dancers of world-wide fame a yard long. All technicians; music by Irving Berlin. Whiteman's great hit "Rhapsody in Blue" as a production number is magnificent and the exposition of jazz as the melting pot of the music of all nations is stupendous. The two big songs here are "Call of Dawns" and "Monte Carlo". In the cast Jeanette Loff; William Kent; John Boles and Helen Hayes are prominent. NOTE: Titles and footage are often changed before release date.

## her golden calf

Fox. Sue Carol, Jack Mulhall, El Brendel, Marjorie White, Richard Keene, Paul Page.

● GENERAL Federation of Women's Clubs. "This light comedy with its slender plot; its art of production over the average, and its entertainment value of the best, is rounded out with very spectacular sets, a splendid chorus and catchy music. Excellence of acting centers in Sue Carol, who presents a new and most acceptable Sue to her public, all of whom will appreciate this facet of her. Jack Mulhall as Homer, does the honors by his part. The good comedian and clever artist, El Brendel, has human appeal, and effervescent. Marjorie White teams well with Richard Keene, as the cast reveals the story of the metamorphosis of a homely little 'work-a-day' girl into the beautiful winner of love and station. Photography fine. Good family picture."

Daughters of the American Revolution: "A comedy with musical revue about an 'ugly duckling' who blossoms into a beautiful swan to win the heart of the man she loves. A funny and amusing picture for average audience."

Los Angeles Dist., Calif.: A Congress of Parents and Teachers: "A light farce, depicting the struggle of a young illustrator to get a start in the commercial world; the aid of his secretary and her metamorphosis. A fitting climax of love and wealth. Two

scenes that are not part of the story are not recommended. Youth, 14 to 18. Doubtful. Children, 8 to 14. No.

Women's University Club, Los Angeles Branch of Amer. Assn. of Univ. Women: "The 'Golden Calf' is a factitious reference to the ether extraneous which are in reality the featured players. Interpolated scenes confused the type of entertainment. The picture is commonplace, and the emphasized suggestion of exceptional merit in rapid success, puts the accent on the wrong place to recommend for children. Adolescents, 12 to 16. Not recommended. Children, 6 to 12. No."

California Council of Catholic Women: "An amusing comedy, rather sophisticated and verging into slapstick at times. Unsuitable for children."

National Board of Review: "For the mature audience."

## the fighting legion

Universal. Ken Maynard, Dorothy Dwan, Frank Rice.

● GENERAL Federation of Women's Clubs: "A beautifully photographed, artistically produced and very well acted piece, concerning two pals on the Western frontier who are brought to see the value of honor and loyalty through the offer of the law, who is murdered. The rounding up of the bad men concerned in the murder and the romantic and sentimental theme running through the roughness of the plot sustains the interest. The fine horsemanship and beautiful scenery add zest to a very worthwhile family picture."

Daughters of the American Revolution: "This picture of Western range life in open spaces concerns the rounding up of terror-spreading outlaws and avenging the murder of a Texas ranger; interwoven with clever comedy, sentiment and thrills. Dialogue weakens this film, but silent portion is excellent. For its type, good

entertainment value for average audiences."

Women's University Club, Los Angeles Branch of American Association of University Women: "Stereotyped Western action film, in which the murderer of the officer of the law is apprehended after considerable difficulty. Tarzan, the beautiful horses, takes first honors. It is of greater interest to youthful than to adult audiences, and the objectionable features are, after all, only local color. Adolescents, 12 to 16; Entertaining, Children, 6 to 12; Entertaining, if not too exciting."

Los Angeles District, California Congress of Parents and Teachers: "Entertaining for adults and adolescents 14-18. Children, 8-14. Amusing."

National Board of Review: "Family audience (12 years up)."

## girl of the port

R-K-O. Sally O'Neill, Reginald Sharland, Mitchell Lewis.

● DAUGHTERS of the American Revolution: "This post-war drama deals with the psychopathic condition of an ex-mary man's fear of fire. The girl he loves aids him to gain mental and moral balance by will power. Regeneration for the discouraged is shown by this unusual and well directed film, with a wealth of tropical scenes. Absorbing entertainment for adults."

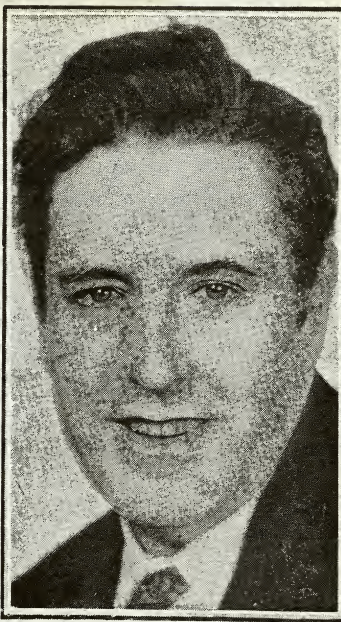
Los Angeles District, Cal., Congress of Parents and Teachers: "A story that deals with the mental after-effect of the war on some of our boys who served over there. Local changes from the fighting line to the South Sea Islands, where drinking and vice are encountered in an absorbing story, well portrayed, with a theme that is too mature for children."

Women's University Club, Los Angeles Branch of Amer. Assn. of University Women: "It is an uncommon, interesting, medicine production, does not greatly entertain. The war scenes showing the horrors of the use of gas and fire make it unsuitable for children."

# birthdays

● FOX WEST COAST THEATRES extend congratulations and best wishes to the following members of the organization whose birthday anniversaries occur between the dates of April 16th and April 22nd.

- 16TH—Charles La Rue, Publicity. Carthy Office, L. A.
- 17TH—Lola B. Haizman, Usherette. Mission, San Jose, Calif.
- 18TH—Burdett W. Loucks, Doorman. Grauman's Egyptian, Hollywood. W. Carl Smith, Asst. Mgr., World. McCook, Neb.
- 19TH—Alma Hansteth, File Clerk. General Office, L. A. David Lackie, Doorman, Crystal. Los Angeles. Grace J. Coomer, Cashier. United Artists, Portland, Ore. Fatsisue, Hemory, Janitor, Glen City, Santa Paula, Calif.
- 20TH—Peggy Holmes, Stenographer. General Office, L. A. Marion E. Woody, Doorman. Egyptian, Denver, Colo. J. O. Crook, Usher, Kennedy, Kirkville, Mo.
- 21ST—Raleigh A. Petty, Janitor. Criterion, Madison, Ore. Kenneth E. Peter, Asst. Mgr., World. McCook, Neb.
- 22ND—Addalee Young, Usherette, Dome, Ocean Park, Calif. J. Leslie Swopes, Mgr. Director, W. C. Hollywood Theatres, L. A. Milton H. Sharp, Artist, Oakland, Oakland, Calif.



Mat No. 100  
 ● WHEN ordering this cut of John McCormack please refer to mat number which you will find in the lower part of the cut. The mat number on this particular cut, you will note, is 100. This mat is available to you from the Los Angeles Office.



# the dead line

# Official ...et cetera

## ●THANK THE man who drives you...

Be happy if necessity is pushing you!

There isn't a man... working under salary; that isn't being driven. The spot light of public opinion... the editorial columns of thousands of newspapers—drive Herbert Hoover, President of the United States. Do you think that Harold B. Franklin isn't being driven? You are kidding yourself... if you do. The man who sits in the high spot... he is the one who feels the driver's whip and that whip is... criticism and public opinion. If... for one little minute... that big executive lets down... if he stops driving... creating... delivering—the eyes of the world will see it and the tongues will start in to clack.

A general manager drives his executive family—

They... in turn... drive the employees in their department.

No driving... no result! That's a cinch. Driving makes for necessity and... necessity makes success.

There are different ways of driving... there are different kinds of drivers and the smart executive... understands the person he is trying to swing into top speed.

The chances are... you are being driven. Do you resent it?... Thank the man who is doing it... he's probably doing you a favor.

Are you driving your own employees? If you are not... they are probably taking advantage of you. I sometimes think the worst thing an employee can say is... "He's a great guy." If they had said... "He's hard to please; but he is fair," it would be a finer compliment.

Ever watch a horse race? Didn't the jockey coax his horse along with whispering into his ear... encouraging with kindness? Then... as they came into the stretch... then, and only then... if at all—the whip was brought

●IN THE opinion of George E. Montrey, manager, FOX CAPITOL THEATRE, Taylorville, Illinois, the talking trailer is the supreme method of advertising on the screen. He feels the silent trailer has a place in those instances only where it is the first talking picture of a particular star, such as Garbo or Lon Chaney.

He points out, in his diagnosis of the trailer situation that the spot where trailers are placed on the program is important. In his experience he has found that running the trailer of his next attraction away from his other trailer—that is not making it a part of the trailer reel, but placing it in between pictures—is much more effective in keeping it in the minds of the people than by placing it at the end or the beginning of his trailers for the day.

●WHEN things look tough and the situation seems hard to beat with the house creeping toward the red, or possibly in the red... public response lukewarm, we have often wondered if, instead of attempting to hammer away with all of one's might on the particular attraction, whether a right-about-face attitude would not be the better course of procedure and the main effort be put in the selling of the theatre as an institution.

Impressing the public with the pictures being offered are not haphazard selections, but those which have proved the greatest success. In other words, building prestige.

**must go!**

●HEREWITH you are given the proper procedure in handling of purchase orders and invoices in connection therewith.

The purchase order is made up of four copies for the Los Angeles and Southern California Divisions, the colors being white, pink, yellow and blue, but in all other divisions there are five copies; the additional copy being buff color and is a record for the divisional purchasing department.

It is most important that the orders be made out so that they can be understood, written in a legible manner, and all articles quoted by their proper name; machine parts and supplies must carry the legal description, serial number, etc., and particular care must be given to filling in the proper shipping instructions.

The pink, yellow, and blue copies of the purchase order must be signed by the manager as the party requesting the purchase be made, after which the blue copy is removed and held on file as record that the pur-



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FOX WEST COAST THEATRE'S  
HAROLD B. FRANKLIN,  
president and gen'l manager  
main office: los angeles, california

chase order has been sent forward for execution, and to await receipt of goods. The white, pink, and yellow copies are forwarded to the division manager for his approval, who in turn passes it on to the purchasing department to insert prices and the name of the vendor from whom the purchase is to be made. No signatures should appear on the original copy of the purchase order up to the time it reaches the purchasing department.

When the copies mentioned are received by the purchasing department and the transactions consummated, the yellow copy is returned to the theatre by the purchasing department, and when received, all data such as prices and the name of the vendor should be added to the blue copy which is filed in the manager's office for future reference.

the yellow copy is held in abeyance pending receipt of the invoice approved by the purchasing department as to prices and terms, then if merchandise is received or work performed in satisfactory manner, settlement is in order. Payment is then made, and the yellow copy of the purchase order with the invoice attached thereto is forwarded with the manager's weekly report to the accounting department as authority for the drawing of check and payment of moneys as shown on the manager's weekly report.

All invoices, by instructions as shown on the purchase order, are first received by the purchasing department who check the prices before forwarding them to the theatre for payment. Should there be any difference between the invoice and the yellow copy of the purchase order, the invoice should not be paid until it has been taken up with the purchasing department explaining why there is a difference.

In many instances the vendor is not paying attention to the billing at the footnote of purchase order, and copies of invoices are being sent through to the theatre. However, they should not be acted upon, but should be forwarded to the divisional purchasing office immediately for determination as to prices being correct and also approval for payment.

Where the items purchased are covered by an application for appropriation, the invoice is paid by the Los Angeles general office and not by the theatre, when these invoices are received by the divisional purchasing office instead of sending the yellow copy with invoice attached to the theatre for payment, it must be sent to Los Angeles for attention by the general accounting department.

On January 1, 1930, a new routine was put into effect for the handling of all parts or replacements for sound equipment. The Electrical Research Products, Inc. engineer is required to leave his recommendation in the form of a service department order with the projectionists who in turn hands it to the manager with his comment noted thereon or attached, after which it is forwarded to the office of Mr. R. H. McCullough, Supervisor of Projection for final approval, and should he approve the service department order, it is passed on to the general purchasing department for a purchase order to be issued covering the items that are enumerated.

A special order form is used for this routine and unless such order is received by the Electrical Research Products, Inc., no action will be taken because the type of order that is issued by the general purchasing department is the only one to be recognized by the Electrical Research Products, Incorporated.

into action. A jockey knows his horse... he knows how to get the most out of him... courage... stamina... speed. Know the person you are driving... do not use mass methods on the individual... do not use the whip until you get into the stretch—if you do... your horse may break.

The best pictures were painted; the best books were written... under the driving of necessity. Ambition is necessity. Give yourself... your theatre... a goal... then let it be your ambition to reach that goal. Drive yourself... drive your crew—but don't let them pull the whole load; get your own neck into the collar—get your own shoulder to the wheel—then... encourage by fairness... sternness, when needed—but drive for that goal.

When you are driven... take it kindly... try to understand what is back of that insistent push... that urge intended to carry you on. If you think you are being bullied... maybe the fault is with you. Think it over... if the thought is still there—go to your boss... he'll talk—come to an understanding and a deeper appreciation of the motive back of the drive.

Some of us run better without the driver's whip. If you are one of that kind—don't kick... don't grumble... don't break... don't lose the race through stubbornness... carry on—and when the right time comes... then have an honest, up-and-up talk with the man doing the driving; he'll appreciate it... every department head wants to understand, to know... the men he is working with.

Our circuit is going at high-speed... we are on top on the job every minute—driving is necessary... don't hold back... don't kick over the traces... understand... and thank... the man who is driving you.

f.w.



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